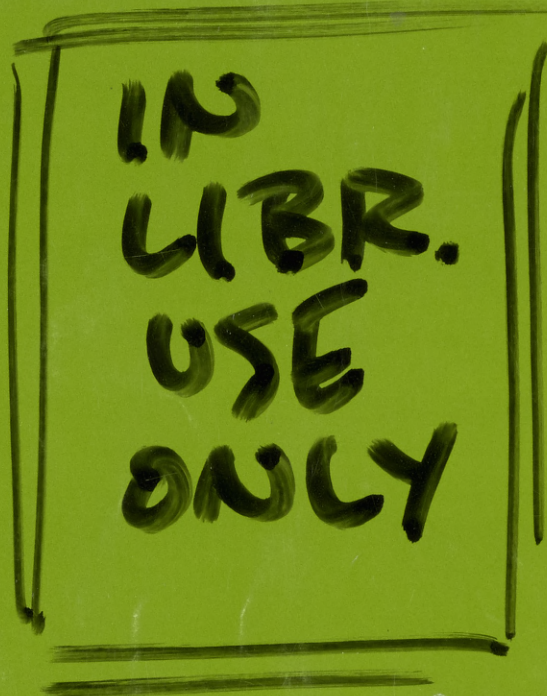


**spring
2010
course
schedule**



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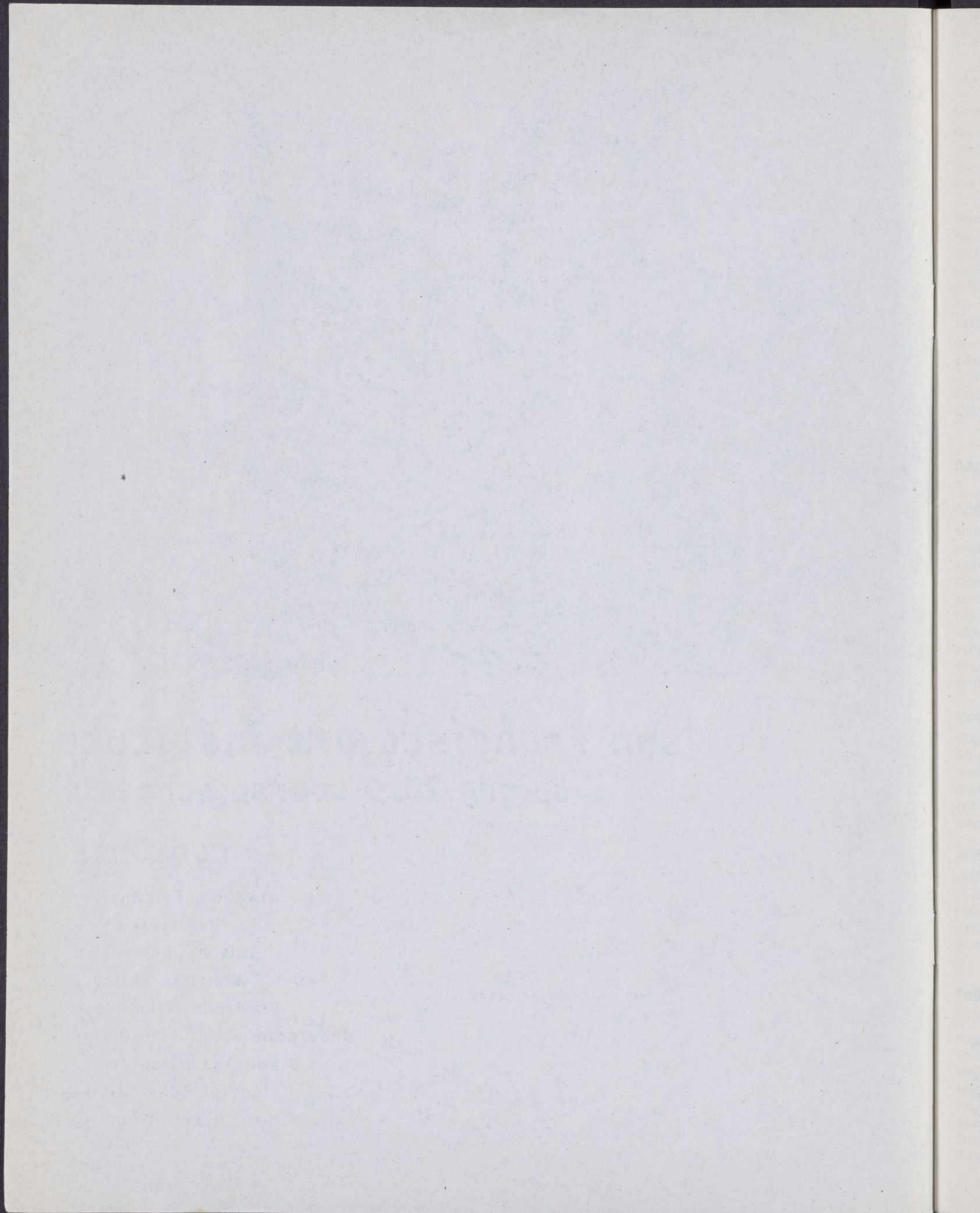


san francisco art institute

spring 2010 course schedule

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2009-2010 ACADEMIC CALENDAR

FALL 2009

August 26-28	Fall 2009 orientation
August 31	Fall semester classes begin
September 7	Labor Day holiday
September 15	Last day to add/drop Fall 2009 classes
October 19-23	Midterm grading period
November 11-13	Spring 2010 priority registration for continuing MA, MFA, and PB students
November 13	Last day to withdraw from courses with a W
November 16-20	Spring 2010 priority registration for continuing BA and BFA students
November 26-27	Thanksgiving holiday
November 23	Spring 2010 early registration for new students begins
November 30	Spring 2010 early registration for non-degree students begins
December 11	Fall semester classes end

SPRING 2010

January 4	January intensive classes begin
January 4	Last day to add/drop January intensive classes
January 14-15	Spring 2010 orientation
January 15	January intensive classes end
January 18	Martin Luther King Jr. holiday
January 19	Spring semester classes begin
February 2	Last day to add/drop Spring 2010 classes
February 15	Presidents' Day holiday
March 8-12	Midterm grading period
March 15-19	Spring break
April 9	Last day to withdraw from courses with a W
April 7-9	Summer and Fall 2010 priority registration for MA, MFA, and PB students
April 12-16	Summer and Fall 2010 priority registration for BA and BFA students
April 19	Summer and Fall 2010 early registration for new students begins
April 26	Summer and Fall 2010 early registration for non-degree students begins
May 10	Spring semester classes end
May 14	Vernissage: MFA Graduate Exhibition opening
	Undergraduate Spring Show opening
May 15	Commencement

REGISTRATION

Registration is the means by which a person officially becomes a student at SFAI for an approved semester or term. Registrants are identified by degree sought, class, and major. Students registering for the first time at SFAI or students advancing to a higher degree or certificate program are considered new students. Students officially enrolled in the semester previous to the one for which they are currently registering or students returning from a leave of absence or from one of the off-campus programs authorized by SFAI are considered continuing students. Students who have voluntarily or involuntarily withdrawn from SFAI should contact the Admissions Office for information on being readmitted.

Continuing degree-seeking students are offered—and are strongly advised to take advantage of—priority registration. Priority registration allows continuing degree-seeking students to register for courses by appointment in advance of the semester in which those courses are being taught. Priority among continuing degree-seeking students is determined according to the number of units each such student has earned. An updated curriculum record is provided for continuing degree-seeking students in a registration packet in advance of registration. The packet contains information specific to each such student: (1) the day, the date, and the time of priority registration; (2) a registration form; and (3) any notice recommending that the student meet with the academic advisor prior to registering.

Because certain classes fill up quickly, you are strongly advised to register, with a completed registration form, at your appointed time. If the course you request is full, you may still be able to gain entrance to it by obtaining the signature of the instructor on an add/drop form. Before selecting your courses, check this schedule (as well as its up-to-date addenda at www.sfai.edu/courseschedule) to make sure that you have completed all prerequisites for the courses you intend to take. If you have taken courses out of sequence or have not taken the necessary prerequisites for the courses you select, you will be denied registration and referred to the academic advisor. If permission of the instructor is required, it must be obtained in writing on the registration or add/drop form.

Priority Registration

Holds on Student Accounts

All student-accounts balances must be resolved before registration. Please ensure that all holds are cleared prior to your registration appointment. You will not be permitted to register for classes until all of your financial holds are resolved.

Hours of Office of Registration and Records

The Office of Registration and Records is open between the hours of 9:00am and 5:00pm, Monday through Friday, but you must register by appointment. The office is located just inside the Francisco Street entrance on the mezzanine overlooking the sculpture area.

Spring 2010 Registration Schedule:

November 11–13, 2009
Continuing MA, MFA, and PB students
Will take place at 3rd Street

November 16–20, 2009
Continuing BA and BFA students
Will take place at 800 Chestnut Street

November 23, 2009
New students

November 30, 2009
Non-degree students

Continuing MA, MFA, and PB Students

MA, MFA, and PB students register according to how far along they are in their programs (i.e., according to the number of units each such student has earned). All MA, MFA, and PB students must obtain the signature of a graduate faculty advisor on their forms before registering. Tentative course selections should be considered in advance of advising appointments. Please consult your registration letter for your specific day, date, and time.

Continuing BA and BFA Students

BA and BFA students register by appointment. Registration priority is determined by units earned plus units in progress. Please consult your registration letter for the specific time and day for you to register. Continuing students register at the Office of Registration and Records during their priority registration time or any time thereafter, until the end of the add/drop period. Please note that phone registration is not permitted.

New BA, BFA, MA, MFA, or PB Students

Registration for new students in the undergraduate, graduate, and certificate programs is coordinated through the Admissions Office. Call 1 800 345 SFAI to schedule your appointment for registration advising. Please read the curriculum requirements before calling to make your registration appointment. You may register for classes in person or over the phone. You will be asked to make an initial nonrefundable tuition deposit of \$350 prior to, or at the time of, registration. If you are unable to register on campus, please arrange a telephone appointment with an advisor by calling the Admissions Office. Note the date and time of your appointment. Your advisor will expect your call (remember that SFAI is in the Pacific Time zone).

Low-residency MFA Students

Registration takes place by means of individual advising with the Low-residency MFA program director. Registration for new students in the Low-residency MFA program is coordinated through the office of the Low-residency MFA program director.

Non-degree Students

Non-degree students should submit completed registration forms to the Office of Registration and Records. Currently enrolled non-degree students may register for regular courses through the Office of Registration and Records.

Late Arrival for Spring 2010 Semester

New-student orientation is mandatory. New students must request exemptions in writing from the Student Affairs Office. If an exemption is granted, arrangements for late check-in and registration may be made. Requests for late check-in should be directed to the Student Affairs Office via e-mail at studentaffairs@sfai.edu.

Add/Drop Dates and Procedures

Add/Drop Period for Spring 2010 Ends on February 2, 2010

Students may change their schedules any time after priority registration, until the end of the add/drop period, by completing an add/drop form in person at the Office of Registration and Records. Changing from one section to another of the same course requires adding and dropping. The add/drop period takes place during the first two weeks of the semester. After the second week, a student may withdraw from a course until the eleventh week, and a grade of W is assigned; after the eleventh week, a grade of F is assigned. Please consult the academic calendar (above) for the exact dates for adding, dropping, and withdrawing from classes.

Nonattendance

SFAI does not automatically drop students who elect not to attend following registration. Nonattendance does not constitute an official drop. Charges will remain in effect. Consequently, it is always the student's responsibility to complete the necessary add/drop forms and to notify the Office of Registration and Records when adding or dropping a course.

Adding/Dropping Intensive Classes

Unlike regular semester-long courses, intensive classes may be added or dropped only through the end of the first day of instruction. Students who drop an intensive class after the first day of instruction will receive a grade of W. Please consult the academic calendar (above) for the exact dates for adding, dropping, and withdrawing from intensives.

International Students

In order to maintain F-1 visa status with the Department of Homeland Security, international students are required to maintain full-time enrollment status (12 semester units) in each semester until graduation. International students who need to enroll for less than full-time status must satisfy specific requirements and receive advance approval from the Assistant Director of Student Life for International Student Affairs. Failure to secure advance approval will result in loss of F-1 status in the United States.

Withdrawal Dates and Procedures

Individual Course Withdrawal

Students may withdraw from a single course after the official add/drop deadline. Withdrawal from any course will result in the assignment of a grade of W if the withdrawal is completed, at the Office of Registration and Records, by the dates indicated in the academic calendar. Withdrawals after the stated deadline will result in the assignment of a grade of F. Exceptions to the official withdrawal policy require an appeal to the Academic Review Board.

Complete Withdrawal from All Degree-program Courses

Undergraduate students who wish to withdraw from all courses after the end of the add/drop period may petition to do so by contacting the academic advisor or the associate vice president of Student Affairs. Graduate students who wish to withdraw from all courses after the end of the add/drop period may petition to do so by contacting either the dean of Graduate Studies or the associate vice president of Student Affairs. Neither absence from classes, nonpayment of fees, nor verbal notification (without written notification following) will be regarded as official notice of withdrawal from SFAI.

Exemptions from the official withdrawal policy require an appeal to the Academic Review Board. Exemptions will only be granted to students who can demonstrate extenuating circumstances. Letters of appeal should be addressed to the Academic Review Board, c/o the Office of Registration and Records. Please note that neither failure to attend classes nor failure to pay tuition constitutes a withdrawal.

New Student Deferral/Withdrawal

New students who register for classes but subsequently choose not to attend SFAI, and who have not attended any class during the semester, must notify the Admissions Office in writing as soon as possible but no later than January 19, 2010 in order to avoid tuition charges for the Spring 2010 semester. Standard refund policies apply to students who have attended at least one class during the semester or who do not notify SFAI of their intent not to enroll by the deadline. Students who wish to defer their admission to a future term should do so in writing with the Admissions Office.

Academic Advising Undergraduate

The academic advisor assists students with establishing clear and reasonable academic goals and developing a semester-by-semester plan for the completion of the degree. The advisor is available to discuss the requirements for independent study, mobility, and directed-study petitions, as well as change-of-major procedures. Undergraduate advising is mandatory for those students entering their sophomore year: it is strongly recommended that every student meet with the academic advisor prior to registering for classes to assure successful and timely completion of all degree requirements. Sign-up sheets for appointments are located outside the Undergraduate Academic Advising Office (located on the mezzanine overlooking the sculpture area). In addition, faculty advisors and department chairs can discuss with students the educational and co-curricular opportunities available to inform and enhance their experience at SFAI. Advising for newly admitted undergraduates begins with an admission counselor at the time of the first registration. New transfer students receive a curriculum record that lists courses accepted in transfer, course requirements, and remaining electives.

Graduate

Graduate students are encouraged to discuss courses of study with their graduate tutorial advisor(s) or one of the graduate faculty advisors prior to registration each semester. Scheduled advising takes place at the time of registration.

TUITION AND FEES FOR Spring 2010

All tuition and fee balances must be settled prior to the first day of class. This means that the semester balance must be paid in full or a payment plan must be established. Students who fail to pay in full or make the necessary arrangements for payment by the end of the add/drop period will not be permitted to continue attending classes. See Tuition Payment Plans below for more information.

Tuition for Degree and Certificate Programs

BA, BFA, and non-degree tuition per semester:

- 1–11 units: multiply each unit by \$1,378
- 12–15 units: pay a flat tuition rate of \$15,440
- Over 15 units: \$15,440 plus \$1,378 for each additional unit over 15

MA, MFA, and PB tuition per semester:

- 1–11 units: multiply each unit by \$1,491
- 12–15 units: pay a flat tuition rate of \$16,570
- Over 15 units: \$16,570 plus \$1,491 for each additional unit over 15

Fees

1. Student Activity fee is \$35 per semester
2. Studio courses may be subject to materials fees (see individual course descriptions).
3. Technology fee is \$200 for all students enrolled in six or more units.
4. Courses that involve off-campus travel and courses with special materials requirements carry special fees that are charged upon enrollment. See course descriptions for details. All study/travel courses require a \$500 nonrefundable deposit.
5. Commencement fee is \$100 for all graduating students.

MFA Fees

1. MFA Graduate Exhibition and catalogue: \$260
2. MFA Final Review (charged only to students not enrolled in classes): \$260

Tuition Payment Deadlines

New and Continuing Degree-seeking Students Who Register Early

Tuition is due in full by the first day of the session unless tuition is fully covered by financial aid or an approved payment plan.

Non-degree students:

Tuition is due in full at the time of registration. Payment may be made in the Student Accounts Office by cash, check, or credit card. Tuition for any class that is scheduled outside the first day of the regular semester session (i.e., travel classes) will be due according to specified due dates.

Study/Travel Payment Policies

Payment Deadlines

Course fees are charged to a student's account at the time of registration and are due in full by the date prescribed on the individual program's literature. All fees must be paid before departure.

Refund Policy

All deposits are nonrefundable. Other than for medical or SFAI academic dismissal reasons, fees for study/travel courses are nonrefundable.

Tuition Payment Plans

SFAI offers four alternative options for payment of tuition charges: a full payment option that requires one payment after financial aid has been deducted or three monthly payment options that divide tuition, after all financial aid has been deducted, into monthly installments per semester. The monthly payment plans are available to students enrolled for six units or more per semester. Students enrolled in fewer than six units per semester must pay in full at registration. Students must choose a payment option upon registration. Tuition payments can be made by cash, check, credit card, or bank draft payable to "San Francisco Art Institute." A \$50 fee will be charged for all returned checks. VISA, MasterCard, and American Express will be accepted for payment. Monthly payments may also be charged to VISA, MasterCard, and American Express by installment-plan participants and will be automatically charged on the first of each month.

Monthly Payment Plans for Single Semester Enrollment

Monthly payment plans are also available to students enrolled at SFAI for only one semester per academic year as follows:

Monthly Payment Option A/D

Five monthly payments per semester, beginning July 1 for the fall semester and December 1 for the spring semester, plus a \$25 administrative fee.

Monthly Payment Option B/E

Four monthly payments per semester beginning August 1 for the fall semester and January 1 for the spring semester, plus a \$25 administrative fee.

Monthly Payment Option C/F

Three monthly payments per semester beginning September 1 for the fall semester and February 1 for the spring semester, plus a \$25 administrative fee.

Other Information

Interest shall be charged on the outstanding balance at a per annum rate of 18%. All payments are due on the first of each month. Late fees of \$25 per month will be charged for all delinquent payments received after the 15th of the month. Students may enroll in a monthly tuition payment plan for a single \$25 nonrefundable administrative fee. SFAI does not carry outstanding balances from one semester to another. If there is an overdue balance on tuition payments for the current

semester at the time of early registration for the following semester, the student will not be permitted to register until the due balance has been paid. Students with overdue books from the library will be charged for the replacement cost. Unpaid lost-book charges will constitute an unpaid overdue balance and registration may be cancelled and transcripts withheld for nonpayment.

Refund Policy

Dropped Classes by Degree and Non-degree Students

Tuition refunds for dropped classes, excluding intensive classes, are given only during the add/drop period in the first two weeks of the semester for regularly scheduled classes, or during the stated add/drop period for courses that occur outside the regular schedule for the semester. No refund is given for withdrawals after the end of the add/drop period.

Complete Withdrawals by Degree and Non-degree Students

Eligibility for tuition refunds for students who completely withdraw from the term by withdrawing from SFAI or by taking a leave of absence is based on the date the withdrawal is filed in writing with the Office of Registration and Records. Responsibility for filing such notice rests entirely with the student.

Withdrawing students must obtain a request-for-withdrawal or leave-of-absence form from the Office of Registration and Records and follow SFAI's withdrawal procedures. Students who withdraw completely prior to the 60% point in the term are assessed tuition based on the number of days completed in the term. Students are charged full tuition after completing 60% or more of the term. The number of days in a term is equal to the calendar days in the term minus any scheduled break in classes of five or more days.

If a BFA student has completed 14 days in a 110 day term, the percentage of the term completed— $14/110$ rounded to the nearest tenth—is 12.7%. Since full tuition charged at the beginning of the term is \$15,440, tuition liability (rounded to nearest dollar) is $\$15,440 \times 12.7\%$, which equals \$1,961.

Financial Aid Recipients

The Higher Education Act Amendments of 1998 require SFAI and the withdrawing student to return any unearned federal aid funds (grants or loans). The Financial Aid Office will calculate earned financial aid upon receipt of a completed request-for-withdrawal or leave-of-absence form. Students may be required to repay some or all of aid refunds received prior to withdrawal. The Financial Aid Office will answer questions about the impact of withdrawing on financial aid eligibility. Please refer to the Financial Aid Guide available in the Financial Aid Office and online at www.sfai.edu under Admissions/Financial Aid.

Repayment Policy

Students who are awarded financial aid and receive a refund because their aid exceeds their tuition charges and who then subsequently drop classes may be required to repay some or all of the refund back to SFAI. It is strongly advised that financial-aid recipients considering a reduction in course load consult the Financial Aid Office before dropping classes.

Canceled Classes

SFAI will provide full tuition refunds and any related fees, if applicable, for classes that are canceled.

Academic policy

Concurrent Registration

If you plan to enroll concurrently with accredited Bay Area colleges and universities or other institutions, written course approval must be obtained, prior to your registration with the other institution, from the Academic Affairs Office and the Office of Registration and Records in order to ensure transferability. Courses may not be applied to degree requirements and electives at SFAI if these same courses are available at SFAI. Concurrent enrollment cannot be used to constitute full-time status at SFAI when that status is required for financial aid, scholarships, flat-tuition rate, or immigration status. Concurrent registration may not be used at all during undergraduate degree residency of 60 semester units. Note: students on leave must also have written course approval prior to registration at other institutions; please consult the Office of Registration and Records for details.

College Credit Units and Transcripts For Degree Courses

Credit is offered as the semester unit. Undergraduate courses are numbered 000–399. Post-Baccalaureate Certificate courses are numbered 400–499. Graduate courses are numbered 500–599. Graduate level courses are available only to students admitted to SFAI's graduate programs. If an official transcript is required, please complete a Request for an Official Transcript form available in the Office of Registration and Records or on the SFAI website at For Current Students/Registration and Records/Request a Transcript.

Policy Statement

All students are urged to read the general regulations found both in this course schedule and in the current student handbook: PDFs of both publications can be found at www.sfai.edu at For Current Students. Lack of familiarity with sections pertaining to any issues in question does not excuse students from the obligation to follow the policies and procedures therein set out. Although every effort has been made to ensure that both this course schedule and the current student handbook are as accurate as possible (please check for addenda to the course schedule at www.sfai.edu/courseschedule), students are advised that the information contained in them is subject to change or correction. SFAI reserves the right to change any curricular offering, policy, requirement, or financial regulation whenever necessary and as the requirements of SFAI demand.

Changes and Additions to the Course Schedule

Many courses have additional information in the form of syllabi or course outlines, reading lists, and anthologies. Although SFAI will attempt in good faith to offer the courses as listed in this course schedule, SFAI reserves the right to cancel any class because minimum enrollment has not been met, to change instructor(s), and to change the time or place of any course offering.

Nondiscrimination Policy

SFAI expressly prohibits discrimination and harassment based on gender, race, religious creed, color, national origin or ancestry, physical or mental disability, pregnancy, childbirth or related medical condition, marital status, age, sexual orientation, or on any other basis protected by federal, state, or local law, ordinance, or regulation. This policy applies to everyone on campus and includes employment decisions, public accommodation, financial aid, admission, grading, and any other educational, student, or public service administered by SFAI. Inquiries concerning compliance with Title IX of the 1972 Education Amendments and Section 504 of the 1973 Rehabilitation Act may be addressed to "Chief Operating Officer, San Francisco Art Institute, 800 Chestnut Street, San Francisco, CA 94133" or to "Director of the Office for Civil Rights, US Department of Education, Washington, DC 20202."

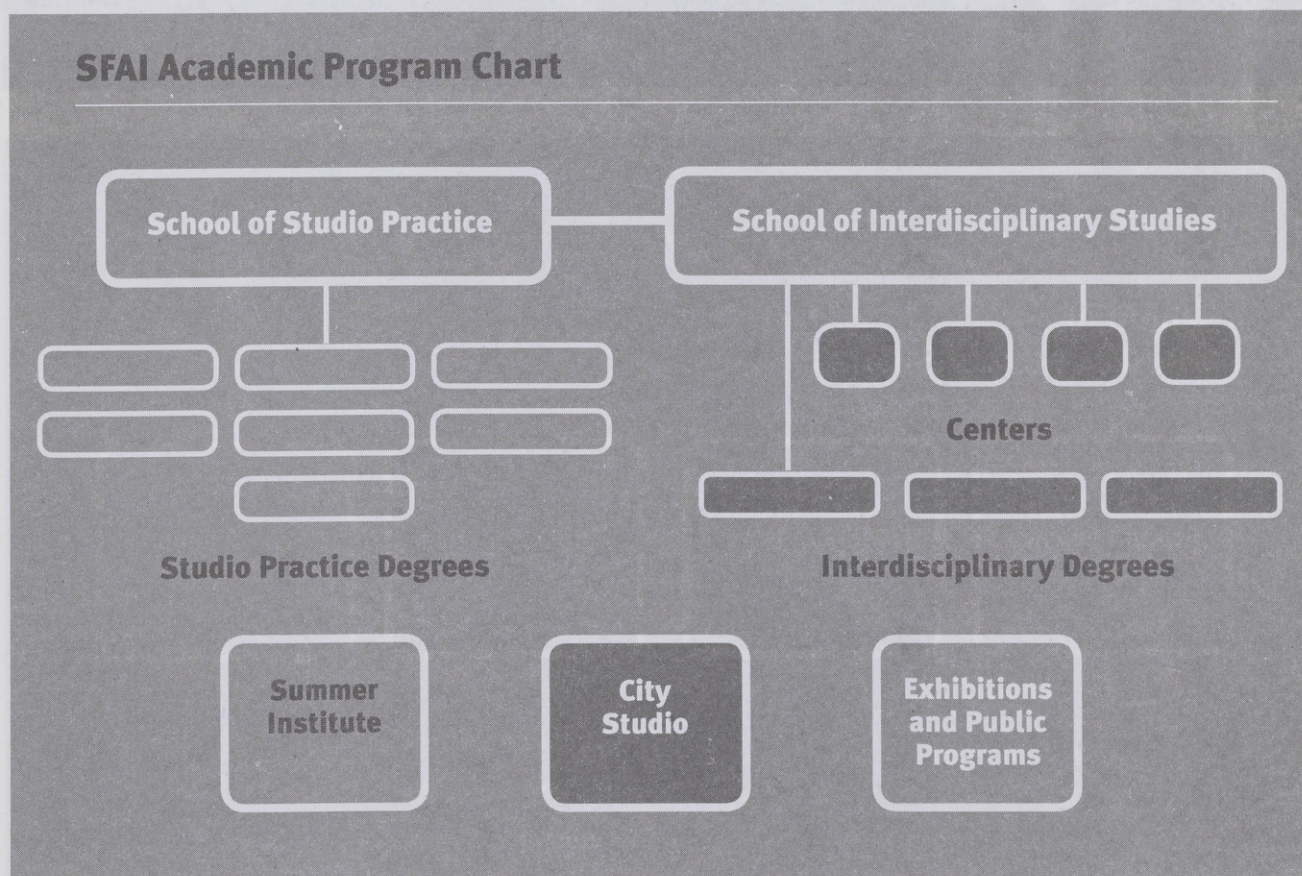
Students with documented learning disabilities requiring specific accommodations in degree courses should contact the undergraduate academic advisor or the dean of Graduate Studies prior to registration. Qualified disabled students who require special accommodation in order to participate in SFAI's degree or certificate programs should address their requests to the Associate Vice President of Student Affairs ("Associate Vice President of Student Affairs, San Francisco Art Institute, 800 Chestnut Street, San Francisco, CA, 94133") at least ninety days prior to the start of the program in which the disabled student wishes to participate, explaining the nature of the disability and the specific accommodations required. Because SFAI's historic hillside structure presents some barriers to mobility-impaired students, SFAI specifically encourages them to notify the Associate Vice President of Student Affairs as far in advance of the date of entry as possible so that necessary accommodations can be made.

ACADEMIC STRUCTURE

The academic structure at SFAI is built upon the twin pillars of SFAI's academic initiative: (1) the School of Studio Practice, encompassing the departments of Design and Technology, Film, New Genres, Painting, Photography, Printmaking, and Sculpture/Ceramics; and (2) the School of Interdisciplinary Studies, offering degree programs in History and Theory of Contemporary Art, Urban Studies, and Exhibition and Museum Studies. An integral additional component of this curriculum is the visiting artists and scholars who bring cutting-edge ideas, technologies, and visual art not only to SFAI but to the wider Bay Area. It is vital to SFAI's academic structure to provide artists with the opportunity to create new work by utilizing the resources of the institution and to directly engage with students and the public through formal and informal activities planned during an intensive residency. An array of projects, exhibitions, public lectures, panels, and symposia bring to the campus a broad spectrum of artists, historians, curators, critics, and writers whose diverse aesthetic viewpoints and ideas enrich the educational experience of SFAI's students.

The academic structure does not so much separate discourse from practice as intensify the interrelationship of the histories, theories, and practices of contemporary art and culture. The coalescence of the School of Studio Practice and the School of Interdisciplinary Studies is nurtured by SFAI's distinguished faculty and sustained by a long tradition of experimental studio practice and interdisciplinary discourse. Taken together, the two schools comprise a curricular matrix through which students are inspired to develop unique approaches to art making.

Students are called upon to navigate not only vertically within their chosen majors or programs, but also horizontally across the entire academic platform. In short, regardless of their programs of study, students must take courses in each of the two schools in order to complete their degree requirements.



Programs of Study

School of Studio Practice

- Bachelor of Fine Arts
- Post-Baccalaureate
- Master of Fine Arts

Design and Technology

Film
New Genres
Painting
Photography
Printmaking
Sculpture/Ceramics

School of Interdisciplinary Studies

- Bachelor of Arts
- Master of Arts

Exhibition and Museum Studies

History and Theory of Contemporary Art
Urban Studies

Organization of Centers

School of Interdisciplinary Studies

Art and Science

Media Culture

Public Practice

Word, Text,
and Image

- Ongoing Research
- Artists and Scholars in Residence
- Colloquia and Symposia
- Fellowships (including Postdoctoral Fellowships)

THE SCHOOL OF STUDIO PRACTICE

SFAI's School of Studio Practice concentrates on developing the artist's vision through studio experiments and is based on the belief that artists are an essential part of society. Dedicated to rigorous and innovative forms of art making, the School of Studio Practice is comprised of seven of SFAI's most historically distinguished departments:

- Design and Technology
- Film
- New Genres
- Painting
- Photography
- Printmaking
- Sculpture/Ceramics

The School of Studio Practice offers the following degrees and certificate:

- Bachelor of Fine Arts
- Master of Fine Arts
- Dual Degree Master of Fine Arts/Master of Arts (in History and Theory of Contemporary Art)
- Post-Baccalaureate Certificate

THE SCHOOL OF INTERDISCIPLINARY STUDIES

Motivated by the premise that critical thinking and writing, informed by an in-depth understanding of theory and practice, are essential for engaging contemporary global society, the School of Interdisciplinary Studies promotes and sustains the role of research and other forms of knowledge production at SFAI (including art history, critical theory, English, humanities, mathematics, natural science, social science, writing, and urban studies). Additionally, it houses SFAI's four centers for interdisciplinary study: Art and Science; Media Culture; Public Practice; and Word, Text, and Image. The School of Interdisciplinary Studies offers three areas of study:

- Exhibition and Museum Studies
- History and Theory of Contemporary Art
- Urban Studies

The School of Interdisciplinary Studies offers the following degrees:

Bachelor of Arts

- History and Theory of Contemporary Art
- Urban Studies

Master of Arts

- Exhibition and Museum Studies
- History and Theory of Contemporary Art
- Urban Studies

Dual Degree Master of Arts (in History and Theory of Contemporary Art)/Master of Fine Arts

THE CENTERS FOR INTERDISCIPLINARY STUDY

The four centers aligned under the School of Interdisciplinary Studies are exclusively teaching and research centers that support all degree programs at SFAI. They do not function as departments; instead, their goal is to produce seminars, projects, symposia, exhibitions, and lectures in and by means of which theory and practice are constantly intermixed.

- Art and Science
- Media Culture
- Public Practice
- Word, Text, and Image

UNDERGRADUATE AND GRADUATE DEGREE PROGRAMS

School of Interdisciplinary Studies

Exhibition and Museum Studies (MA)

The Master of Arts in Exhibition and Museum Studies at SFAI is founded on the belief that exhibitions and museums are both historical objects and subjects. The relationship of exhibitions and museums to contemporary culture is best understood through advanced and rigorous engagement with this twofold history. SFAI's program provides students with a grounded understanding of the history and roles of the institutions of modernity—museums, historical societies, archives, libraries, architectural commissions—in contemporary culture, the economy of the artworld, and the politics which affect it. Thus, by means of seminars, colloquia, symposia, and independent study, the Exhibition and Museum Studies program grounds its research and critical analysis in organizations, agencies, museums, galleries, departments of culture, libraries, archives, and private collections. A critical component of the program is the student's acquisition and application of research methodologies through a series of analytical seminars in which the student reads widely and generates critical responses in writing. Modes of visual investigation are presented through visits to galleries, museums, exhibitions, and collections. The program of study addresses broad areas of interest such as curatorial models, exhibition systems and concepts, institutional mediation, and education. It pays special attention to historical preservation, heritage management, the ethics of trade in antiquities, and the problematics of crosscultural and crossdisciplinary curating—problematics often encountered when the works in question are understood as primarily ethnographic, anthropological, or archaeological. Students will examine the role of the museum in the public sphere, its relationship to civil society, and the frustration of its civic identity as a public trust by private enterprise.

History and Theory of Contemporary Art (BA, MA)

SFAI's program in History and Theory of Contemporary Art offers a challenging scheme of study that explores the intellectual and artistic processes that have prompted a number of recent critical developments. The program's curriculum addresses complex issues such as the dismantling of the hierarchies of artistic mediums initiated by the historical avant-gardes, the globalization of culture, the intersection of Western and non-Western modernity, the role of technology in art making, and the question of authorship in the practice of contemporary art. Working with artists, historians, theorists, curators, practitioners, and thinkers from such diverse disciplines as anthropology, cultural geography, political science, media studies, and many others, students are guided through seminars, research and writing tutorials, colloquia, travel study, internships, and directed study to the end both of focusing on particular areas of contemporary art and culture and of generating a final research thesis.

Urban Studies (BA, MA)

In order to create a unique platform for learning and social engagement, the Urban Studies program integrates courses and resources from both the School of Studio Practice and the School of Interdisciplinary Studies—making Urban Studies at SFAI one of the most original and exciting programs in the country. By bringing the critical tools available in our exceptional studio programs (Design and Technology, Film, New Genres, Painting, Photography, Printmaking, and Sculpture/Ceramics) together both with those in theoretical and historical studies available through our Centers for Interdisciplinary Study (Art and Science; Media Culture; Public Practice; and Word, Text, and Image) and with City Studio (our community education, training, and outreach projects), the Urban Studies program ensures that students will be thoroughly grounded in both studio-derived and research-based methodologies. This allows for an in-depth study of urban forms, habitat, and habitus. From professionals, practitioners, theorists, and historians, students learn different approaches to studying and acting upon the dynamically changing outlines of the urban fabric. Students address the intersection between microcommunities (neighborhoods, ethnic enclaves, migration, etc.) and macrocommunities (suburbia and metropolitan complexes), along with networks of social, ethnographic, and economic interaction such as shopping, tourism, parades, festivals, and street fairs. The broad vision of the program allows students to design their own course of study and research.

Pathways to Study

This semester we inaugurate a new section of the course schedule to highlight areas of study that cut across the course offerings of the School of Studio Practice and the School of Interdisciplinary Studies. For the Spring 2010 semester, we focus on the Urban Studies program as well as on the question of “documentation in theory and practice.” We invite you both to explore these “pathways to study” as you choose your spring courses and to watch for more such pathways in the coming semesters.

Urban Studies

SFAI's Urban Studies program emphasizes multiple strategies of critical and social engagement, reflected in the distribution of electives throughout studio and academic disciplines across the undergraduate and graduate programs. Artists impact how cities are made, experienced, and represented. Similarly, the multiple experiences and inequalities that exist in built environments influence artists and art making in significant ways. As you explore the urban domain, is your curricular pathway of dirt or asphalt? Is it a tunnel, a freeway, or a penthouse? How about a bike lane?

CS-301-1 (Critical Theory B)—Theory and Technoscience,
Peer to Peer
Dale Carrico

CS-500-4—Zen, Performance, Architecture
Takeoshi Nishiuchi

DT-220-1/SC-220-1—Art like Architecture
Richard Berger

DT-220-2—Art, Work, and the Social: Designing Live/Work Space
Paul Klein

NG-204-1—Installation: Anti-Object
Julio César Morales

NG-500-1—Alternative Contexts
Allan deSouza

PR-220-1—Art of the Street
Aaron Terry

US-200-1/SOCS-200-1—Critical Geographies: Bodies,
Spaces, Power
Robin Balliger

US-500-1/CS-500-5—Ethnographic Media: Theory and Practice
Thor Anderson

Pathways to Study

Documentation in Theory and Practice

This list of courses captures an interdisciplinary synergy between the production of "the document" in various studio disciplines and theoretical work on the nature and future of "media." The fields involved in such theoretical reflections include, but are not limited to, film, performance, photography, public art, and nonobject-oriented practices.

ARTH-220-1—Reel Deviants: Figuring Feminine Desire throughout Cinema History
Nicole Archer

ARTH-325-1—Writing on the Wall
Claire Daigle

ARTH-520-2—The Ground beneath Our Feet: Contemporary Art and the Landscape Tradition
Karen Rapp

CS-301-2 (Critical Theory B)—Feminism in the Contemporary World: Cultural Issues, Global Questions, and Aesthetic Responses
Carolyn Duffey

CS-301-3 (Critical Theory B)—Media Matters and Cultural Industries (Media Matters and Miles to Go)
tammy ko Robinson

CS-500-3—Consumption and Commodity Culture
Robin Balliger

DT-102-1—Digital Literacy: Sound, Motion, Object
Andrew Benson

ENGL-101-2—Images of the Apocalypse: Representing Disaster in Literature and Film
Rob Halpern

ENGL-101-3—Politics of Persona
Margaret Wrinkle

FM-220-1—Editing Film and Video: History, Theory, and Practice
Jay Boekelheide

FM-220-2—Documentary Film Ethics
Michael Fox

NG-204-1—Installation: Anti-Object
Julio César Morales

NG-206-1—Photoworks: Performance, Documentation, Conceptual Photography
Allan deSouza

PA-220-2—Conceptual Representation: Realism, the Painted Image, and the Politics of Everyday Life
Brett Reichman

PH-220-1—The Documentary Story: Exploring Multimedia
Darcy Padilla

PH-250-1/SC-250-1—Visual Translation
John Priola

PR-220-1—Art of the Street
Aaron Terry

SOCS-200-1/US-200-1—Critical Geographies: Bodies, Spaces, Power
Robin Balliger

UNDERGRADUATE CURRICULUM AND DEGREE PROGRAM REQUIREMENTS

BFA

Design and Technology

Film

New Genres

Painting

Photography

Printmaking

Sculpture/Ceramics

BA

History and Theory of Contemporary Art
Urban Studies

Contemporary Practice: The Interdisciplinary Foundation

Contemporary Practice, the first year program, involves students with questions that lead toward their individual creative voices. How does raw experience translate into expressive form? How can imagination connect with analysis to deepen meaning? What are your strengths and productive weaknesses? What historical narratives nourish creative work? Who is the audience for your work? How can you engage with society beyond the borders of art?

To introduce these germinal questions, the program integrates studio and liberal arts courses within a culture of creativity and critique. Encompassing perception, production, analysis, communication, and reflection, the foundation sequence initiates students into the profound investigations that produce knowledge and culture.

In their first semester, entering students enroll in the Contemporary Practice: Making and Meaning. This course engages students from the BFA and BA programs in a collective exploration of the creative process, the urban environment, and significant methodologies and histories. They experience firsthand the range of learning options afforded by the school and urban environment, building a base for further study.

Second semester students enroll in the Contemporary Practice Seminar: Seeing and Cognition. This seminar addresses the interchange between individual awareness and the environment as mediated through vision. Through readings, discussion, and drawing, students develop their facility with the language of critique and their ability to think visually. All students, both BFA and BA, present work for discussion, exercising capacities for observation, description, and analysis that will enrich their practice. Entering students are strongly encouraged to enroll concurrently in Art History A, Writing, and a studio or liberal arts elective of their choice to benefit fully from the program.

Contemporary Practice: Making and Meaning

Contemporary Practice plunges students into intensive, structured explorations of ideas, media, and places. Interacting with a rich menu of choices and projects, students begin to define their creative or scholarly interests. On-campus sessions are structured as seminars/charrettes. In the first part of the session, students encounter historical and theoretical material related to the day's topic. They then move into charrette groups for technique demonstrations and studio work in visual art, writing, sound, or other media. Work is presented at the close of the session.

Following the initial orientation sessions, students select the media they wish to explore for each project. For example, a student interested in photography may sign up for a charrette group using photograms to make portraits. A student in art history and theory might approach the question of portraiture as part of a group writing scripts for a podcast portrait.

The course also includes off-campus sessions introducing students to the resources of the urban environment and the creative study of urban space.

Contemporary Practice Seminar: Seeing and Cognition

This seminar investigates the complex feedback loop connecting brain, body, and environment as made visible in the practice of drawing. The emphasis is on drawing as a mode of thought embedded within, and creating, cultural context—marks such as traffic signs and explanatory sketches are included on the continuum of meaningful drawings, along with the marks designated “art.” From the moment humans open their eyes, they interpret and respond to the world through a process called “vision.” This process is active and formative, shaping human experience at all levels. Visual/conceptual experiences such as “figure and ground”—which have cultural application in literature, film, biology, and physics as well as in art—are illuminated and focused through the contextual study of drawing. The skills in observation, description, and analysis this study develops are then applied to the discussion of student work. Both BFA and BA students present work for critique as the group translates the ideas studied into individual and specific commentary.

Off-campus Study Requirement

All undergraduate students are required to complete six units of off-campus study towards their degree. These units may be taken at any time between a student's sophomore and senior years. Courses that count for off-campus study may satisfy studio, liberal arts, or art history degree requirements. The following are examples of course types that will satisfy the requirement.

Every semester each of a selection of regularly offered courses has a significant off-campus component; in these courses, class content is explored through a series of seminars, meetings, and visits to locations in the city and beyond. Look for the notice at the end of the course description.

For Spring 2010, the following courses fulfill three units of the six-unit off-campus study requirement:

IN-396-1—Internship

SCIE-110-1—Art and Phenomena

Directed Study

Directed study provides students with the possibility of realizing studio practice outside the institutional setting and outside of the city, state, or country.

Study Travel

Study/travel is offered during the summer and winter sessions to a variety of places in the United States and abroad. Through a combination of travel and formal classes, study/travel immerses a student in the history and culture of a particular place. Study/travel ranges in duration, the minimum being two weeks.

Internships

Internships are an opportunity for students to develop an extended relationship with a group, nonprofit, or business. The goal is for students to experience the broader world of work, career, and community.

International Exchange

International exchange programs allow SFAI undergraduate students to study for one semester at an exchange partner institution in another country while being officially registered at SFAI. All tuition payments are made to SFAI, and all credits are fully transferable to the undergraduate program.

SFAI has established exchange programs with the following international schools:

Akademie Výtvarných Umění (Prague, Czech Republic)

Bezalel Academy of Arts and Design (Jerusalem, Israel)

Chelsea College of Art and Design (London, England)

Ecole Nationale Supérieure des Beaux-Arts (Paris, France)

Glasgow School of Art (Glasgow, Scotland)

Gerrit Rietveld Academie (Amsterdam, Holland)

Korea National University of the Arts (Seoul, Korea)

Valand School of Fine Arts (Goteborg, Sweden)

AICAD Mobility Program

The AICAD Mobility program offers undergraduate students an opportunity to participate in a one-semester exchange program at another US or Canadian art school. The program is sponsored by the Association of Independent Colleges of Art and Design. A complete list of participating schools is available in the Student Affairs Office.

Undergraduate Liberal Arts Requirements

Three-year Core Course Sequence

The liberal arts requirement offers students grounding in the humanities and the social and natural sciences. It is founded on the premise that reading and writing are the principal means of engaging and understanding the world around us.

A three-year sequence of core courses anchors the liberal arts requirements:

Year 1—ENGL-100 and -101 (followed by the submission of a Writing Portfolio)

Transfer students who receive SFAI transfer credit for ENGL-100 and -101 may be required to fulfill a Continued Practices of Writing requirement (ENGL-102) based on the score of their Writing Placement Exam (see below). These students are not currently required to submit a portfolio upon completing Continued Practices of Writing.

Year 2—HUMN-200 and HUMN-201 (Humanities Core A and Humanities Core B)

Year 3—CS-300 and CS-301 (Critical Theory A and B)

The sequence of courses emphasizing critical thinking, reading, and writing allows a student to arrive at a more complex understanding and experience of his or her practice in light of literature, history, philosophy, criticism, and art history.

The Writing Program

The Writing Program (the first year of the curriculum) is the foundation of a student's progression through the School of Interdisciplinary Studies. Writing courses are designed to develop skills in critical reading and analysis, with an emphasis on recognizing and crafting persuasive arguments. The small seminar format of writing program classes allows for close contact with faculty and substantial feedback on writing in progress.

Placement

Based on applicable transfer credit and the results of the Writing Placement Exam (WPE) administered at new-student orientation, students are required successfully to complete the Writing Program as stated in their placement letter. All placements are final, and students will be notified by letter of the requirements they must complete following the faculty assessment of the WPE.

There are four paths to completing the Writing Program sequence:

Entering Freshmen and Transfer Students without Any

Composition A Credit

ENGL-095—Seeing and Writing (this course may be required based on WPE score)

ENGL-100—Investigation and Writing

ENGL-101—Nonfiction Writing

Transfer Students with Composition A Credit

ENGL-100—Investigation and Writing

ENGL-101—Nonfiction Writing

Transfer Students with Composition A and Composition B Credit

ENGL-102—Continuing Practices of Writing

Second-degree Candidates

The successful completion of the Writing Program is required for subsequent enrollment in Humanities Core A and Humanities Core B (HUMN-200 and HUMN-201) and Critical Theory A and B (CS-300 and CS-301) courses. Second-degree candidates may submit a Writing Portfolio in lieu of taking the Writing Placement Exam to determine their placement in the Writing Program.

Liberal Arts Courses

ENGL-095—Seeing and Writing

A noncredit course to be followed by Investigation and Writing and then by Nonfiction Writing.

ENGL-100—Investigation and Writing

Focused on development in writing, analytical thinking, reading, and discussion skills. To be followed by Nonfiction Writing.

ENGL-101—Nonfiction Writing

Focused development in writing with an emphasis on analysis, culminating in the submission of a passing Writing Portfolio. Nonfiction Writing students who do not pass the Writing Portfolio may not enroll in Humanities Core A and B (HUMN-200 and HUMN-201) and Critical Theory A and B (CS-300 and CS-301) courses.

ENGL-102—Continuing Practices of Writing

Students with composition transfer credit may be required to enroll in Continuing Practices of Writing based on their Writing Placement Exam score. If so placed, this course is a graduation requirement and a prerequisite for enrollment in Humanities Core A and B (HUMN-200 and HUMN-201) and Critical Theory A and B (CS-300 and CS-301) courses. Continuing Practices of Writing is a credit course and can be used to meet a studio elective or liberal arts elective requirement.

HUMN-200—Humanities Core A

Historical survey of the Near East, Africa, and Southern Europe from antiquity to the Renaissance. Successful completion of SFAI's Writing Program is a prerequisite for Humanities Core A: The World before 1500 (formerly called Western Civilization A). Humanities Core A: The World before 1500 is a prerequisite for enrollment in Humanities Core B: Origins of the Modern World (HUMN-201) and Critical Theory A and B (CS-300 and CS-301) courses.

HUMN-201—Humanities Core B

development of the European avant-garde in the nineteenth century. Humanities Core A (HUMN-200) is a prerequisite for enrollment in Humanities Core B. Humanities Core B is a prerequisite for enrollment in Critical Theory A and B (CS-300 and CS-301) courses.

Not all courses in the humanities are accepted for transfer credit in satisfaction of the Humanities Core requirement. Generally speaking, only courses in "Western Civilization" or its equivalent will be eligible for transfer credit. Final determination of transferable courses rests with the Office of Registration and Records.

Mathematics

A college-level mathematics course designed to advance basic competency.

Science

A science course covering the theory and history of such topics as astronomy, biology, and physics.

Social Science

A focused examination of social systems such as psychology, history, and political science.

Studies in Global Culture

Coursework that concentrates on the contributions of diverse cultures—specifically, ethnicities, genders, and sexual orientations not focused upon in the standard Western/European curriculum.

Liberal Arts Elective

Any liberal arts class.

CS-300—Critical Theory A

Twentieth-century cultural history and theory (formerly called Methodologies of Modernism A). Completion of Humanities Core A and B (HUMN-200 and HUMN-201) and the Writing Program (ENGL-100 and ENGL-101, or ENGL-102) is required for this course. This course is an SFAI residency requirement—not accepted in transfer.

CS-301—Critical Theory B

Special topics in twentieth-century cultural history and theory. Completion of Humanities Core A and B (HUMN-200 and HUMN-201), the Writing Program (ENGL-100 and ENGL-101, or ENGL-102), and Critical Theory A (CS-300) is required for this course. This course is an SFAI residency requirement—not accepted in transfer.

Art History Requirements

Global Art History

A course focused upon varied aspects of art history from prehistory to the Middle Ages.

Modernism and Modernity

A course focused upon varied aspects of art history from the Renaissance to the mid-twentieth century.

Contemporary Art Now

A course focused upon contemporary art in North America and Europe from the 1950s until the present.

Art History Elective

Any undergraduate art history course.

History of the Major

A course focused on the history of the medium.

For spring 2010, the following courses fulfill the Studies in Global Cultures requirement:

ARTH-325-1—Writing on the Wall

CS-301-2 (Critical Theory B)—Feminism in the Twenty-first Century: Cultural Issues, Global Questions, and Aesthetic Responses

HUMN-201-1 (Humanities Core B)—Origins of the Modern World: East/West Encounters

HUMN-201-2 (Humanities Core B)—Looking South to North: Subaltern Perspectives in Western Civilization, 1519 to 1950

SOCS-100-1—Psychology, Perception, and Creativity

SOCS-200-1/US-200-1—Critical Geographies: Bodies, Spaces, Power

For Spring 2010, the following courses fulfill the Critical Studies electives:

ARTH 220-1—Reel Deviants: Figuring Feminine Desire Throughout Cinema History

ARTH 325-1—Writing on the Wall

CS-301-1 (Critical Theory B)—Theory and Technoscience, Peer to Peer

CS-301-2 (Critical Theory B)—Feminism in the Contemporary World: Cultural Issues, Global Questions, and Aesthetic Responses

CS-301-3 (Critical Theory B)—Media Matters and Cultural Industries (Media Matters and Miles to Go)

DT-220-3/FM-220-3—Cinema 2.0: Shared Distribution between Université Paris 1 Panthéon-Sorbonne and SFAI

DT-220-4/FM-220-4—Remix

FM-220-2—Documentary Film Ethics

NG-220-1—On the Remake: Appropriation in Contemporary Art

SC-190-1/CE-190-1—Kitsch

SOCS-100-1—Psychology, Perception, and Creativity

Bachelor of Fine Arts

Total units required for BFA degree = 120

Maximum units accepted in transfer = 60

No more than 24 units may be transferred into liberal arts and art history combined. No more than 12 units of major studio accepted as transfer credit. Up to 24 units may be transferred into elective studio. All entering students are required to take a Writing Placement Examination upon matriculating.

All BFA students must complete the following liberal arts requirements for their degree:

Liberal Arts

Requirements	33 units
Investigation and Writing*	3 units
Nonfiction Writing*	3 units
Humanities Core A	3 units
Humanities Core B	3 units
Science	3 units
Mathematics	3 units
Social Science	3 units
Studies in Global Culture	3 units
Elective	3 units
Critical Theory At	3 units
Critical Theory B†	3 units

*Writing Placement Examination required upon matriculation.

†Must be taken at SFAI.

Design and Technology Major

Liberal Arts Requirements	33 units (see above)
Studio Requirements	72 units
Contemporary Practice	6 units
Frameworks of Design and Technology	3 units
Introduction to Activating Objects	3 units
Distribution I	3 units
Video Distribution	3 units
Distribution II	6 units
Design and Technology Electives	15 units
Senior Review Seminar	3 units
Electives in any studio discipline	30 units

Courses that fulfill the distribution requirement are indicated each semester in the course descriptions.

Art History Requirements	15 units
Global Art History	3 units
Modernism and Modernity	3 units
Contemporary Art Now	3 units

Art History: Reproducibility	3 units
Art History Elective	3 units
Total	120 units

Film Major

Liberal Arts Requirements	33 units (see above)
Studio Requirements	72 units
Contemporary Practice	6 units
Introduction to Film	3 units
History of Film or Special Topics in Film History	3 units
Distribution I	9 units
Advanced Film	3 units
Film Electives	15 units
Senior Review Seminar	3 units
Electives in any studio discipline	30 units

Courses that fulfill the distribution requirement are indicated each semester in the course descriptions.

Art History Requirements	15 units
Global Art History	3 units
Modernism and Modernity	3 units
Contemporary Art Now	3 units
History of Film	3 units
Art History Elective	3 units
Total	120 units

New Genres Major

Liberal Arts Requirements	33 units (see above)
Studio Requirements	72 units
Contemporary Practice	6 units
New Genres I	3 units
Issues and Contemporary Artists	3 units
New Genres II	3 units
Installation/Distribution	3 units
Video/Distribution	3 units
Performance Document: Photoworks	3 units
New Genres Electives	15 units
Senior Review Seminar	3 units
Electives in any studio discipline	30 units

Courses that fulfill the distribution requirement are indicated each semester in the course schedule.

Art History Requirements	15 Units
Global Art History	3 Units
Modernism and Modernity	3 Units
Contemporary Art Now	3 Units
History of New Genres	3 Units
Art History Elective	3 Units
Total	120 Units

Painting Major

Liberal Arts Requirements	33 units (see above)
Studio Requirements	72 units
Contemporary Practice	6 units
Drawing I	3 units
Painting I	3 units
Drawing Electives	9 units
Painting Electives	18 units
Senior Review Seminar	3 units
Electives in any studio discipline	30 units

Art History Requirements	15 units
Global Art History	3 units
Modernism and Modernity	3 units
Contemporary Art Now	3 units
Art History Electives	6 units
Total	120 units

Photography Major

Liberal Arts Requirements	33 units (see above)
Studio Requirements	72 units
Contemporary Practice	6 units
Photography I	3 units
Understanding Photography	3 units
Technical Electives	6 units
Digital Photography I	3 units
Digital Photography II	3 units
Conceptual Electives	6 units
History of Photography II	3 units
Photography Electives	6 units
Senior Review Seminar	3 units
Electives in any studio discipline	30 units

Art History Requirements	15 units
Global Art History	3 units
Modernism and Modernity	3 units
Contemporary Art Now	3 units
History of Photography I	3 units
Art History Elective	3 units
Total	120 units

Printmaking Major

Liberal Arts Requirements	33 units (see above)
Studio Requirements	72 units
Contemporary Practice	6 units
Printmaking I	3 units
Drawing I	3 units
Intermediate Printmaking	6 units
Advanced Printmaking	3 units
Printmaking Electives	18 units
Senior Review Seminar	3 units

Electives in any studio discipline	30 units
Art History Requirements	15 units
Global Art History	3 units
Modernism and Modernity	3 units
Contemporary Art Now	3 units
History of Printmaking	3 units
Art History Elective	3 units
Total	120 units

Sculpture/Ceramics Major

Liberal Arts Requirements	33 units (see above)
Studio Requirements	72 Units
Contemporary Practice	6 Units
Beginning Sculpture	6 Units
Drawing	3 Units
Intermediate Sculpture	6 Units
Advanced Sculpture	6 Units
Sculpture Electives	9 Units
Interdisciplinary or New Genres Elective	3 Units
Senior Review Seminar	3 Units
Electives in any studio discipline	30 Units

Art History Requirements	15 Units
Global Art History	3 Units
Modernism and Modernity	3 Units
Contemporary Art Now	3 Units
History of Sculpture	3 Units
Art History Elective	3 Units
Total	120 Units

Bachelor of Arts

Total units required for BA degree = 120
Maximum units accepted in transfer = 60

BA—History and Theory of Contemporary Art

No more than 24 units may be transferred into studio and general electives combined. No more than 27 units of liberal arts accepted in transfer. No more than 9 units of art history accepted in transfer.

BA—Urban Studies

No more than 36 units may be transferred into liberal arts, art history, and urban studies combined. No more than 24 units may be transferred into studio and general electives combined. All entering students are required to take a Writing Placement Examination upon matriculating.

All BA students must complete the following liberal arts requirements for their degree:

Liberal Arts

Requirements	33 units
Investigation and Writing*	3 units
Nonfiction Writing*	3 units
Humanities Core A	3 units
Humanities Core B	3 units
Science	3 units
Mathematics	3 units
Social Science	3 units
Studies in Global Culture	3 units
Elective	3 units
Critical Theory At	3 units
Critical Theory B†	3 units

*Writing Placement Examination required upon matriculation.

†Must be taken at SFAI.

History and Theory of Contemporary Art Major

Liberal Arts Requirements	33 units (see above)
Art History, Theory, and Criticism Requirements	
	54 units
Global Art History	3 units
Modernity and Modernism	3 units
Contemporary Art Now	3 units
Dialogues in Contemporary Art (formerly Contemporary Artists Seminar)	6 units
Art History Electives	18 units
Critical Studies Electives	15 units
Interdisciplinary Research Colloquium	3 units
Thesis Colloquium	3 units
Studio Requirements	15 units
Contemporary Practice	6 units
Electives in any studio discipline	9 units
General Electives	18 units
Total	120 units

Urban Studies Major

Liberal Arts Requirements	33 units (see above)
Urban Studies Requirements	54 units
Global Art History	3 units
Modernity and Modernism	3 units
Contemporary Art Now	3 units
Dialogues in Contemporary Art (formerly Contemporary Artists Seminar)	3 units
Media and Cultural Geography	3 units
Urban Theory	3 units
Critical Studies Electives	9 units
City Studio Practicum	3 units
Urban Studies Electives	18 units

Interdisciplinary Research Colloquium	3 units
Thesis Colloquium	3 units
Studio Requirements	24 units
Contemporary Practice	6 units
Electives in any studio discipline	18 units
General Electives	9 units
Total	120 Units

Optional: the Undergraduate Research Apprenticeship is a competitive program in which students work as research assistants for specific faculty projects, gaining valuable experience through a mentoring relationship with one of SFAI's many renowned artists and scholars (3–6 units).

GRADUATE CURRICULUM AND DEGREE PROGRAM REQUIREMENTS

MFA (full-time and low-residency) and Post-Baccalaureate (PB) Certificate

Design and Technology
Film
New Genres
Painting
Photography
Printmaking
Sculpture/Ceramics

MA

Exhibition and Museum Studies
History and Theory of Contemporary Art
Urban Studies

Full-time MFA Requirements and Guidelines

The MFA program is intended to be a full-time, four-semester program of study. All MFA students are subject to the following policies:

- MFA students have a maximum of three years to complete the degree. This includes time off for a leave of absence.
- MFA students must enroll in at least three credits of Graduate Tutorial per semester.
- No more than two Graduate Tutorials may be scheduled for each semester. Exceptions to this require permission from the dean of Graduate Studies.
- No more than two Graduate Critique Seminars may be scheduled for each semester. Exceptions to this require permission from the dean of Graduate Studies.
- Full-time status is achieved by enrolling in 12-credit hours during the Fall and Spring semesters. Part-time MFA students should discuss their

academic plan with the dean of Graduate Studies. To complete the program in two years, students need 15 units each semester.

— MFA students must complete all outstanding coursework by the end of the summer session following participation in the MFA Graduate Exhibition.

— Prerequisites: All students must enter the MFA Program with six units of art history: three units of modern or contemporary history/theory and three additional art history units. If needed, students may be requested to fulfill these prerequisites within their first year of MFA study at SFAI. These prerequisite art history credits will count towards a student's elective credit.

— Teaching Assistant Stipends: graduate students who wish to be teaching assistants in the third or fourth semester of their graduate programs may apply prior to priority registration for the term in which they wish to TA. All teaching assistantships are limited to regularly scheduled on-campus courses and carry no academic credit. All selected students will be eligible for TA stipends.

— MFA Graduate Exhibition: graduate students must register for the MFA Graduate Exhibition in their final semester. All graduating students must register for the Spring MFA Graduate Exhibition and pay an MFA Graduate Exhibition fee of \$260. No credits are awarded, but participation is required for the degree. Please note that there are mandatory MFA Graduate Exhibition meetings in both the fall and spring semesters, for example, fall MFA catalogue preparation meetings (dates, times, and rooms to be announced).

— The Graduate Lecture Series is required for all first-year MFA students.

Low-residency MFA Program

Designed for working artists, teachers, and other art professionals, the Low-residency MFA curriculum broadens and advances the conceptual, critical, historical, and practical knowledge needed to develop and sustain an active contemporary studio practice. It features a flexible schedule that permits participants to study with SFAI resident and visiting faculty for three or four summers. Students in the three-year program enroll in 20 units per year; students in the four-year program enroll in 15 units per year, for a total of 60 units.

MFA and PB Studio Space

The studios at the SFAI Graduate Center provide workspace for both the MFA and PB certificate programs. Studio spaces in the Graduate Center vary in size and function to accommodate the various needs (e.g., photographic, digital, sculptural) students may have during their time at SFAI. Students may be assigned to a group studio or to an individual studio, and assignments are based on information gathered from studio reservation forms and seniority in the program. Studios are for the specific use of creating work related to a student's degree and are not to be used for storage or living. MFA students to whom space is allocated space may retain their space for four consecutive semesters. Post-Baccalaureate students may retain their space for two consecutive semesters. Students must be registered for at least nine credits to be eligible for a studio. Students on a leave of absence are not eligible for studios. Students returning from a leave of absence are responsible for contacting the studio manager to make arrangements for studio space as early as possible. Studios are accessible 24 hours/day. Workshop equipment areas and checkout areas are open eight hours a day, Monday

through Friday, and on weekends. AV checkout is open 10:00am to 6:00pm, and the wood shop is open from 12noon to 6:00pm. These areas are closed on all holidays and scheduled periods of maintenance.

Master of Fine Arts (Full-time)

Graduate Tutorial	12 units
Graduate Critique Seminar	12 units
Electives	21 units
Art History	9 units
Critical Studies	6 units
Graduate Lecture Series	0 units
Intermediate Review	0 units
Final Review	0 units
MFA Graduate Exhibition	0 units
Total	60 units

Sample Course Schedule

Semester 1

Graduate Critique Seminar	3 units
Graduate Tutorial	3 units
Art History	3 units
Critical Studies Seminar	3 units
Elective	3 units
Graduate Lecture Series	0 units

Semester 2

Graduate Critique Seminar	3 units
Graduate Tutorial	3 units
Art History	3 units
Critical Studies Seminar	3 units
Elective	3 units
Graduate Lecture Series	0 units
Studio/Intermediate Review	0 units

Semester 3

Graduate Critique Seminar	3 units
Graduate Tutorial	3 units
Art History	3 units
Electives	6 units

Semester 4

Graduate Critique Seminar	3 units
Graduate Tutorial	3 units
Elective	9 units
Final Review	0 units
MFA Graduate Exhibition	0 units
Total	60 units

Low-residency Master of Fine Arts

Critical Studies	3 units
Art History	9 units
Critique Seminar	12 units
Guided Study/Winter and Summer Review	12 units
Electives	24 units
Intermediate Review	0 units
Final Review	0 units
Visiting Artist Lecture Series	0 units
MFA Graduate Exhibition	0 units
Total	60 units

Sample Course Schedule

Year 1

Graduate Critique Seminar	3 units
Art History	3 units
Electives	6 units
Guided Study/Winter Review (see below)	1.5 or 4 units
Guided Study/Summer Review (see below)	1.5 or 4 units

Year 2

Graduate Critique Seminar	3 units
Art History	3 units
Elective	3 units
Critical Studies	3 units
Intermediate Review	0 units
Guided Study/Summer Review (see below)	1.5 or 4 units
Guided Study/Summer Review (see below)	1.5 or 4 units

Year 3

Graduate Critique Seminar	3 units
Art History	3 units
Electives	6 units
Final Review (three-year program)	0 units
Guided Study/Summer Review (see below)	1.5 or 4 units
Guided Study/Summer Review (see below)	1.5 or 4 units
MFA Graduate Exhibition (three-year program)	0 units

Year 4

Graduate Critique Seminar	3 units
Art History	3 units
Electives	6 units
Final Review	0 units
Guided Study/Winter Review	1.5 units
Guided Study/Summer Review	1.5 units
MFA Graduate Exhibition	0 units
Total	60 units

Students enrolled in the three-year program will register for four units of Guided Study for Fall and Spring Semesters and be required to present more work during their Winter and Summer Reviews. Students enrolled in the four-year program will register for 1.5 units of Guided Study for Fall and Spring Semesters.

Post-Baccalaureate Certificate

Semester 1

Post-Baccalaureate Seminar	3 units
Art History	3 units
Critical Studies Seminar	3 units
Undergraduate electives	6 units

Semester 2

Post-Baccalaureate Seminar	3 units
Art History	3 units
Tutorial	3 units
Undergraduate electives	6 units
Total	30 units

Master of Arts in History and Theory of Contemporary Art

Issues and Theories of Contemporary Art	3 units
Global Perspectives of Modernity	3 units
Culture Industry and Media Matters	3 units
Research and Writing Colloquium	3 units
Critical Studies Electives	6 units
Art History Seminar Electives	6 units
Cognates (other electives)	6 units
Graduate Lecture Series	0 units
Thesis I	6 units
Thesis II	6 units
Total	42 units

Sample Course Schedule

Semester 1

Global Perspectives of Modernity	3 units
Issues and Theories of Contemporary Art	3 units
Art History or Critical Studies Electives	6 units
Graduate Lecture Series	0 units

Semester 2

Research and Writing Colloquium	3 units
Culture Industry and Media Matters	3 units
Art History or Critical Studies Electives	6 units
Graduate Lecture Series	0 units

Semester 3

Cognate (other electives)	3 units
Thesis I: Independent Investigations	3 units
Thesis II: Collaborative Projects	3 units

Semester 4

Cognate (other electives)	3 units
Thesis I: Independent Investigations	3 units
Thesis II: Collaborative Projects	3 units
Total	42 units

Master of Arts in Exhibition and Museum Studies

Research and Writing Colloquia	3 units
Global Perspectives of Modernity	3 units
Culture Industry and Media Matters	3 units
Theories of Art and Culture	3 units
Electives in Art History, Critical Studies, or Topics Seminars	9 units
Cognates (other electives)	9 units
Graduate Lecture Series	0 units
Thesis I	6 units
Thesis II	6 units
Practicum	6 units
Total	48 units

Sample Course Schedule

Semester 1

Global Perspectives of Modernity	3 units
Theories of Art and Culture	3 units
Cognate (other electives)	3 units
Art History, Critical Studies, or Topics Seminars	3 units
Graduate Lecture Series	0 units

Semester 2

Research and Writing Colloquia	3 units
Culture Industry and Media Matters	3 units
Cognate (other electives)	3 units
Electives in Art History, Critical Studies, or Topics Seminars	3 units
Graduate Lecture Series	0 units
Summer Practicum	6 units

Semester 3

Thesis I: Independent Investigations	3 units
Thesis II: Collaborative Projects	3 units
Electives in Art History, Critical Studies, or Topics Seminars	3 units

Semester 4

Thesis I: Independent Investigations	3 units
Thesis II: Collaborative Projects	3 units
Cognate (other electives)	3 units
Total	48 units

Master of Arts in Urban Studies

Research and Writing Colloquium	3 units
Global Perspectives of Modernity	3 units
Culture Industry and Media Matters	3 units
Frameworks for Art and Urbanism	3 units
Urban Studies Seminar Electives	9 units
Cognates (other electives)	9 units
Practicum	6 units
Graduate Lecture Series	0 units
Thesis I	6 units
Thesis II	6 units
Total	48 units

Sample Course Schedule

Semester 1

Global Perspectives of Modernity	3 units
Frameworks for Art and Urbanism	3 units
Urban Studies Seminar Electives	3 units
Cognate (other electives)	3 units
Graduate Lecture Series	0 units

Semester 2

Research and Writing Colloquia	3 units
Culture Industry and Media Matters	3 units
Urban Studies Seminar Electives	3 units
Cognate (other electives)	3 units
Graduate Lecture Series	0 units
Summer Practicum	6 units

Semester 3

Thesis I: Independent Investigations	3 units
Thesis II: Collaborative Projects	3 units
Seminar Electives	3 units

Semester 4

Thesis I: Independent Investigations	3 units
Thesis II: Collaborative Projects	3 units
Cognate (other electives)	3 units
Total	48 units

Dual Degree Master of Arts in History and Theory of Contemporary Art/Master of Fine Arts (full-time)

Graduate Tutorial	12 units
Graduate Critique Seminar	12 units
Electives/Cognates	15 units
Art History Seminar Electives	9 units
Critical Studies	6 units
Graduate Lecture Series	0 units
Intermediate Review	0 units
Issues and Theories of Contemporary Art	3 units
Global Perspectives of Modernity	3 units
Culture Industry and Media Matters	3 units

Research and Writing Colloquium	3 units
Thesis I	6 units
Thesis II	6 units
Final Review	0 units
MFA Graduate Exhibition	0 units
Total	78 units

Sample Course Schedule

Semester 1

Graduate Critique Seminar	3 units
Graduate Tutorial	3 units
Art History Elective	3 units
Critical Studies Elective	3 units
Other Elective (includes Studio)	3 units
Graduate Lecture Series	0 units

Semester 2

Graduate Critique Seminar	3 units
Graduate Tutorial	3 units
Art History Elective	3 units
Critical Studies Elective	3 units
Other Elective (includes Studio)	3 units
Graduate Lecture Series	0 units
Graduate Studio Intermediate Review	0 units

Semester 3

Graduate Critique Seminar	3 units
Graduate Tutorial	3 units
Issues and Theories of Contemporary Art	3 units
Global Perspectives on Modernity	3 units
Art History/Critical Studies/Exhibition and Museum Studies elective	3 units

Semester 4

Graduate Critique Seminar	3 units
Graduate Tutorial	3 units
Research and Writing Colloquium	3 units
Culture Industries/Media Matters	3 units
Art History/Critical Studies/Exhibition and Museum Studies elective	3 units
Graduate Studio Final Review	0 units
MFA Graduate Exhibition and Catalogue	0 units

Semester 5

Thesis I	3 units
Thesis II	3 units
Teaching Practicum or Art History or Critical Studies Elective	3 units

Semester 6

Thesis I	3 units
Thesis II	3 units
Teaching Practicum or Art History or Critical Studies Elective	3 units
Total	78 units

COURSE SCHEDULE GENERAL INFORMATION

Class Times

Period I	9:00am–11:45am
Period II	1:00pm–3:45pm
Period III	4:15pm–7:00pm
Period IV	7:30pm–10:15pm

Key to Room Locations and Abbreviations

800 Chestnut Street Campus

DMS2	Digital Media Studio
MCR	McMillan Conference Room
LH	Lecture Hall
PSR	Photo Seminar Room (above Studio 16A)
Studios 1, 2, 3	Printmaking Studios
Studios 8, 26	Film Studios
Studios 9, 10	New Genres Studios
Studios 13, 14	Drawing Studios
Studio 16A	Photo Studio (up stairway, past Student Services)
Studio 16C	Seminar Room (up stairway, past Student Services)
Studios 105, 106	Sculpture Studios
Studio 113	Interdisciplinary Honors Studios
Studios 114, 115, 116	Painting Studios
Studio 117	Interdisciplinary Studio
18	Seminar Room (beyond Student Affairs)
20A	Digital Media Studio (lower level, near Jones St. entrance)
20B	Seminar Room (near Jones St. entrance)

2565 Third Street Graduate Center

3LH	Third Street Lecture Hall
3SR1	Third Street Seminar Room #1
3SR2	Third Street Seminar Room #2
3SR3	Third Street Seminar Room #3
3SR4	Third Street Seminar Room #4

How to Read the Course Codes

ARTH-100-01

The letters on the left of the first hyphen indicate the discipline in which the course is offered.

ARTH-100-01

The number between the two hyphens indicates, according to the equations below, the level of the course:

000 = skill development

100 = beginning to intermediate

200 = intermediate

300 = intermediate to advanced

400 = Post-Baccalaureate program

500 = graduate level

ARTH-100-1

The number on the right of the second hyphen indicates the section of the course.

SPRING 2010 UNDERGRADUATE COURSES
School of Interdisciplinary Studies

COURSE CODE	TITLE	FACULTY	DAY	TIME	LOCATION
ART HISTORY					
ARTH-100-1	Foundations in Global Art History	Claire Daigle	T	4:15-7:00	LH
ARTH-101-1	Modernity and Modernism	Clark Buckner	TH	4:15-7:00	LH
ARTH-102-1	Contemporary Art Now: 1945-2005	Krista Lynes	TH	1:00-3:45	LH
ARTH-202-1	Dialogues in Contemporary Art (formerly Contemporary Artists Seminar)	Glen Helfand	M	4:15-7:00	20B
ARTH-220-1	Reel Deviants: Figuring Feminine Desire throughout Cinema History	Nicole Archer	F	9:00-11:45	18
ARTH-325-1	Writing on the Wall	Claire Daigle	T	1:00-3:45	MCR
ARTH-390-1	Thesis Colloquium	TBA	TBA	TBA	TBA
CRITICAL STUDIES					
CS-220-1	Systems of Investigation: Evolution	Meredith Tromble	M	1:00-3:45	MCR
CS-300-1	Critical Theory A	Clark Buckner	T	9:00-11:45	MCR
CS-301-1	Critical Theory B—Theory and Technoscience, Peer to Peer	Dale Carrico	T	9:00-11:45	18
CS-301-2	Critical Theory B—Feminism in the Contemporary World: Cultural Issues, Global Questions, and Aesthetic Responses	Carolyn Duffey	M	1:00-3:45	20B
CS-301-3	Critical Theory B—Media Matters and Cultural Industries (Media Matters and Miles to Go)	tammy ko Robinson	TH	1:00-3:45	MCR
ENGLISH					
ENGL-090-1	English as a Second Language Support for Art Students	Rebekah Sidman-Taveau	M / W	1:00-3:45	16A/20B
ENGL-095-1	Seeing and Writing	Nicole Johnson	TH	1:00-3:45	20B
ENGL-100-1	Investigation and Writing	Christina Boufis	M	9:00-11:45	18
ENGL-100-2	Investigation and Writing	Erik Schneider	W	1:00-3:45	TBD
ENGL-101-1	English Comp B—Vision and Revision	Christina Boufis	M	1:00-3:45	18
ENGL-101-2	English Comp B—Images of the Apocalypse: Representing Disaster in Literature and Film	Rob Halpern	TH	9:00-11:45	18
ENGL-101-3	English Comp B—Politics of Persona	Margaret Wrinkle	W	4:15-7:00	MCR
ENGL-102-1	Continuing Practices of Writing: Poetry and Poetics	Rob Halpern	TH	9:00-11:45	18
HUMANITIES					
HUMN-200-1	Humanities Core A—Authority and Resistance in Europe, 1000-1450	Andrej Grubacic	T	1:00-3:45	18
HUMN-201-1	Humanities Core B—Origins of the Modern World: East/West Encounters	Carolyn Duffey	F	1:00-3:45	20B
HUMN-201-2	Humanities Core B—Looking South to North: Subaltern Perspectives in Western Civilization, 1519-1950	Ella Diaz	W	9:00-11:45	18

MATHEMATICS					
MATH-101-1	Language and Logic	Vince Corvo	TH	7:30-10:15	LH
SCIENCE					
SCIE-110-1	Art and Phenomena	Thomas Humphrey	F	1:00-3:45	Exploratorium
SOCIAL SCIENCE					
SOCS-100-1	Psychology, Perception, and Creativity	Susan Greene	F	9:00-11:45	MCR
SOCS-210-1 / US-210-1	Critical Geographies: Bodies, Spaces, Power	Robin Balliger	F	1:00-3:45	18
URBAN STUDIES					
US-210-1 / SOCS-210-1	Critical Geographies: Bodies, Spaces, Power	Robin Balliger	F	1:00-3:45	18
US-390-1	Thesis Colloquium	TBA			
SPRING 2010 UNDERGRADUATE COURSES					
School of Studio Practice					
COURSE CODE	TITLE	FACULTY	DAY	TIME	LOCATION
INTENSIVES					
DT-299-1 / FM-299-1	Motion Graphics: Concept and Practice Using After Effects	Greg Lemon	M-F	9:30-6:30	DMS2
SC-299-1 / DT-299-1	Fabric Workshop	Kate Ruddle	M-F	9:30-6:30	105
CONTEMPORARY PRACTICE					
CP-101-1	Contemporary Practice: Seeing and Cognition	J. D. Beltrán	F	9:00-11:45	LH/26
CP-101-2	Contemporary Practice: Seeing and Cognition	Amy Berk	F	9:00-11:45	LH / 13
CP-101-3	Contemporary Practice: Seeing and Cognition	Ian McDonald	F	9:00-11:45	LH / 106
CP-101-4	Contemporary Practice: Seeing and Cognition	Terri Cohn	F	9:00-11:45	LH / 20B
DESIGN AND TECHNOLOGY					
DT-102-1	Digital Literacy: Sound, Motion, Object	Andrew Benson	T / TH	7:30-10:15	DMS2
DT-115-1	Internet Tools and Concepts	Ravinder Basra	T / TH	9:00-11:45	DMS2
DT-216-1 / FM-216-1	Intermediate 3D Modeling and Animation	Greg Lemon	M / W	1:00-3:45	DMS2
DT-220-1 / SC-220-1	Art like Architecture	Richard Berger	T / TH	1:00-3:45	105
DT-220-2	Art, Work, and the Social: Designing Live/Work Space	Paul Klein	T / TH	1:00-3:45	20B / DMS2
DT-220-3 / FM-220-3	Cinema 2.0: Shared Distribution between Université Paris 1 Panthéon-Sorbonne and SFAI	Matt Bittani	T / TH	9:00-11:45	26 / 16C
DT-220-4 / FM-220-4	Remix	Rudolf Frieling	M	9:00-11:45	20B
DT-220-5 / PA-220-3	Strategies of Visualization in Traditional and Digital Drawing and Painting	Mark Van Proyen	M / W	1:00-3:45	20A / 14
DT-250-1 / SC-250-1	Intermediate Physical Computing and Programming (Activating Objects)	Chris Palmer	M	4:15-7:00 / 7:30-10:15	105
DT-380-1	Undergraduate Tutorial	Paul Klein	T	4:15-7:00	DMS2
DRAWING					
DR-120-1	Drawing I and II	Carlos Villa	T / TH	4:15-7:00	14

DR-200-1	Drawing II and III	Jeremy Morgan	T / TH	1:00-3:45	14
DR-200-2	Drawing II and III	Bruce McGaw	M / W	1:00-3:45	13
DR-220-1	Art on Paper	Frances McCormack	TH	9:00-11:45 / 1:00-3:45	14
FILM					
FM-110-1	Electrographic Sinema	George Kuchar	F	9:00-11:45 / 1:00-3:45	8
FM-216-1 / DT-216-1	Intermediate 3D Modeling and Animation	Greg Lemon	M / W	1:00-3:45	DMS2
FM-220-1	Editing Film and Video: History, Theory, and Practice	Jay Boekelheide	W	9:00-11:45 / 1:00-3:45	DMS2 / 20A
FM-220-2	Documentary Film Ethics	Michael Fox	W	1:00-3:45	26
FM-220-3 / DT-220-3	Cinema 2.0: Shared Distribution between Université Paris 1 Panthéon-Sorbonne and SFAI	Matt Bittani	T / TH	9:00-11:45	26 / 16C
FM-220-4 / DT-220-4	Remix	Rudolf Frieling	M	9:00-11:45	20B
FM-220-5 / NG-220-1	On the Remake: Appropriation in Contemporary Art	Jennifer Krasinski	M	9:00-11:45 / 1:00-3:45	9
FM-380-1	Undergraduate Tutorial	George Kuchar	F	4:15-7:00	8
INTERDISCIPLINARY					
IN-114	Collage	Carlos Villa	W	9:00-11:45 / 1:00-3:45	116
IN-390-1	Senior Review Seminar	Frances McCormack	W	1:00-3:45	10
IN-391-1	Honors Interdisciplinary Studio	TBA	TBA	TBA	TBA
IN-393-1	AICAD Mobility / International Exchange				
IN-396-1	Internship	Jennifer Rissler	T	4:15-7:00	MCR
IN-399-1	Junior Semester of Independent Study				
NEW GENRES					
NG-101-1	New Genres I	Keith Boadwee	T / TH	1:00-3:45	10 / 9
NG-141-1	Issues in Contemporary Art	Sharon Grace	T	1:00-3:45	LH
NG-201-1	New Genres II	Sharon Grace	T / TH	4:15-7:00	10
NG-204-1	Installation: Anti-Object	Julio César Morales	M / W	4:15-7:00	10
NG-206-1 / PH-206-1	Photoworks: Performance Documentation, Conceptual Photography	Allan deSouza	TH	9:00-11:45 / 1:00-3:45	10
NG-220-1 / FM-220-5	On the Remake: Appropriation in Contemporary Art	Jennifer Krasinski	M	9:00-11:45 / 1:00-3:45	9
NG-302-1 / CE-302-1	Cross Media / Ceramic Projects	John Roloff	M / W	1:00-3:45	105
NG-310-1	Advanced Video: The Moving Image	Tony Labat	W	9:00-11:45 / 1:00-3:45	9
NG-380-1	Undergraduate Tutorial	Jennifer Krasinski	M	4:15-7:00	9
PAINTING					
PA-120-1	Painting I and II	Jeremy Morgan	T / TH	9:00-11:45	116
PA-120-2	Painting I and II	Bruce McGaw	M / W	9:00-11:45	116
PA-200-1	Painting II and III	Dewey Crumpler	T	1:00-3:45 / 4:15-7:00	116
PA-220-1	Color, In and Out of the Studio	Pegan Brooke	T / TH	4:15-7:00	117 / 20B
PA-220-2	Conceptual Representation: Realism, the Painted Image, and the Politics of Everyday Life	Brett Reichman	M	9:00-11:45 / 1:00-3:45	115

PA-220-3 / DT-220-5	Strategies of Visualization in Traditional and Digital Drawing and Painting	Mark Van Proyen	M / W	1:00-3:45	20A / 14
PA-380-1	Undergraduate Tutorial	Pegan Brooke	W	1:00-3:45	117
PA-380-2	Undergraduate Tutorial	Dewey Crumpler	T	9:00-11:45	117
PA-380-3	Undergraduate Tutorial	Jeremy Morgan	T	4:15-7:00	114
PA-380-4	Undergraduate Tutorial	Carlos Villa	TH	1:00-3:45	117
PHOTOGRAPHY					
PH-101-1	Photography I	Henry Wessel	T / TH	9:00-11:45	Lab / 20A
PH-102-2	Materials and Methods	Susannah Hays	M / W	4:15-7:00	16C / 16A
PH-110-1	Photo II: Understanding Photography	Linda Connor	W	1:00-3:45 / 4:15-7:00	18
PH-111-1	Technical Workshop: The Digital Book	Michael Creedon/ John DeMerritt	F	9:00-11:45 / 1:00-3:45	20A
PH-120-1	Digital Photography I	Jack Fulton	M / W	9:00-11:45	20A
PH-206-1 / NG-206-1	Photoworks: Performance Documentation, Conceptual Photography	Allan deSouza	TH	9:00-11:45 / 1:00-3:45	10
PH-207-1	Art and Commerce	Muffy Kibbey	F	9:00-11:45 / 1:00-3:45	20A
PH-216-1	Sacred and Profane II	Linda Connor	M / W	7:30-10:15	16A
PH-220-1	The Documentary Photography: Exploring Multimedia	Darcy Padilla	M / W	4:15-7:00	16A / 16C
PH-221-1	Digital Photography II	Adrienne Pao	T / TH	4:15-7:00	20A
PH-250-1	Visual Translation	John Priola	T / TH	1:00-3:45	16A
PH-300-1	Pilara Foundation Distinguished Visiting Photography Fellows Seminar	Reagan Louie	W	1:00-3:45	16A
PH-381-1	Special Projects	Henry Wessel	T	1:00-3:45	PSR
PH-391-1	Senior Review Seminar	Henry Wessel	W	9:00-11:45 / 1:00-3:45	16C
PRINTMAKING					
PR-104-1	Lithography I and II	Gordon Kluge	T / TH	1:00-3:45	1
PR-106-1	Artists' Books: Structures and Ideas	Charles Hobson/ Macy Chadwick	F	9:00-11:45 / 1:00-3:45	2/3
PR-114-1	Introduction to Relief and Screenprinting	Juan Fuentes	T / TH	9:00-11:45	2/3
PR-202-1	Etching I and II	Mark Zaffron	M / W	1:00-3:45	1/2
PR-220-1	Art of the Street	Aaron Terry	M / W	4:15-7:00	1/2
PR-301-1	Multiplicity	Timothy Berry	M / W	9:00-11:45	MCR / 20B
SCULPTURE					
CE-100-1	Ceramics I: Fabrication	Ian McDonald	T / TH	1:00-3:45	106
CE-302-1 / NG-302-1	Cross Media/Ceramic Projects	John Roloff	M / W	1:00-3:45	105
SC-140-1	History of Sculpture: Theory and Methods	Richard Berger	TH	9:00-11:45	20B
SC-190-1 / CE-190-1	Kitsch	John DeFazio	TH	4:15-7:00	MCR
SC-200-1	Processes of Replication	John Roloff	M / W	9:00-11:45	105
SC-220-1 / DT-220-1	Art like Architecture	Richard Berger	T / TH	1:00-3:45	105
SC-250-1 / DT-250-1	Intermediate Physical Computing and Programming (Activating Objects)	Chris Palmer	M	4:15-7:00 / 7:30-10:15	105

SPRING 2010 GRADUATE COURSES

School of Interdisciplinary Studies

COURSE CODE	TITLE	FACULTY	DAY	TIME	LOCATION
ART HISTORY					
ARTH-500-1 / CS-500-1	Spheres of Interest: Experiments in Thinking & Action	Renée Green	F	12:00-2:00	3LH
ARTH-520-1	Theories of Deconstruction/Imagined Reconstruction in Contemporary Art and Architecture	Ginger Wolfe Suarez/ Primitivo Suarez Wolfe	M	7:30-10:15	3LH
ARTH-520-2	The Ground beneath Our Feet: Contemporary Art and the Landscape Tradition	Karen Rapp	M	4:15-7:00	3LH
ARTH-520-3	Post-Orientalisms: East Asian Diasporas and the Visual Arts	Laura Fantone	T	4:15-7:00	3LH
ARTH-528-1	Screen Histories, Screen Memories	Krista Lynes	M	1:00-3:45	3LH
ARTH-530-1	Art Practice and Everyday Life: The Legacies of the Readymade	Claire Daigle	TH	1:00-3:45	3LH
ARTH-590-1	Thesis I: Independent Investigations	Dale Carrico	W	4:15-7:00	3LH
ARTH-591-1	Thesis II: Collaborative Projects	Meg Shiffler	M	9:00-11:45	3LH
CRITICAL STUDIES					
CS-500-1 / ARTH-500-1	Spheres of Interest: Experiments in Thinking & Action	Renée Green	F	12:00-2:00	3LH
CS-500-2	Reading with Deleuze Nearby	tammy ko Robinson	F	9:00-11:45	3LH
CS-500-3	Consumption and Commodity Culture	Robin Balliger	T	1:00-3:45	3LH
CS-500-4	Zen, Performance, Architecture	Takeoshi Nishiuchi	TH	9:00-11:45	3LH
CS-500-5 / US-500-1	Ethnographic Media: Theory and Practice	Thor Anderson	TH	4:15-7:00	3LH
CS-502-1	Culture Industry/Media Matters	Frank Smigiel	T	7:30-10:15	3LH
CS-504-1	Research and Writing Colloquium	Krista Lynes	W	1:00-3:45	3LH
EXHIBITION AND MUSEUM STUDIES					
EMS-520-1	Education in an Art Context	Dominic Willsdon	TH	9:00-11:45	MCR
EMS-590-1	Thesis I: Independent Investigations	Dale Carrico	W	4:15-7:00	3LH
EMS-591-1	Thesis II: Collaborative Projects	Meg Shiffler	M	9:00-11:45	3LH
URBAN STUDIES					
US-500-1 / CS-500-5	Ethnographic Media: Theory and Practice	Thor Anderson	TH	4:15-7:00	3LH
US-590-1	Thesis I: Independent Investigations	Dale Carrico	W	4:15-7:00	3LH
US-591-1	Thesis II: Collaborative Projects	Meg Shiffler	M	9:00-11:45	3LH
TOPIC SEMINARS					
NG-500-1	Alternative Contexts	Allan deSouza	W	1:00-3:45	3SR2
PA-500-1	Winifred Johnson Clive Foundation Distinguished Visiting Painting Fellows Seminar	Mark Van Proyen	W	7:30-10:15	3SR1

SPRING 2010 GRADUATE COURSES

School of Studio Practice

COURSE CODE	TITLE	FACULTY	DAY	TIME	LOCATION
CRITIQUE SEMINARS					
GR-500-1	Graduate Critique Seminar	Laetitia Sonami	T	4:15-7:00	3SR4
GR-500-2	Graduate Critique Seminar	Tony Labat	T	1:00-3:45	3SR2
GR-500-3	Graduate Critique Seminar	Allan deSouza	T	1:00-3:45	3SR3

GR-500-4	Graduate Critique Seminar	Sharon Grace	TH	1:00-3:45	3SR2
GR-500-5	Graduate Critique Seminar	Julio César Morales	F	1:00-3:45	3SR2
GR-500-6	Graduate Critique Seminar	Brett Reichman	W	7:30-10:15	3SR3
GR-500-7	Graduate Critique Seminar	Frances McCormack	W	9:00-11:45	3SR3
GR-500-8	Graduate Critique Seminar	Carlos Villa	T	9:00-11:45	3SR1
GR-500-9	Graduate Critique Seminar	Dewey Crumpler	TH	1:00-3:45	3SR1
GR-500-10	Graduate Critique Seminar	Reagan Louie	M	4:15-7:00	3SR1
GR-500-11	Graduate Critique Seminar	Linda Connor	M	1:00-3:45	3SR1
GR-500-12	Graduate Critique Seminar	Richard Berger	W	9:00-11:45	3SR2
GR-500-13	Graduate Critique Seminar	Jeannene Przyblyski	TH	9:00-11:45	3SR3
GR-500-14	Graduate Critique Seminar	Jack Fulton	M	1:00-3:45	3SR2
GRADUATE TUTORIALS					
GR-580-1	Graduate Tutorial	Laetitia Sonami	T	1:00-3:45	3SR4
GR-580-2	Graduate Tutorial	Jay Rosenblatt	W	4:15-7:00	3SR4
GR-580-3	Graduate Tutorial	Will Rogan	W	9:00-11:45	3SR3
GR-580-4	Graduate Tutorial	Keith Boadwee	TH	9:00-11:45	3SR3
GR-580-5	Graduate Tutorial	Pegan Brooke	W	9:00-11:45	3SR1
GR-580-6	Graduate Tutorial	Brett Reichman	T	7:30-10:15	3SR1
GR-580-7	Graduate Tutorial	Bruce McGaw	M	4:15-7:00	3SR3
GR-580-8	Graduate Tutorial	Josephine Taylor	M	1:00-3:45	3SR3
GR-580-9	Graduate Tutorial	Jeremy Morgan	W	1:00-3:45*	3SR3
GR-580-10	Graduate Tutorial	Dewey Crumpler	TH	4:15-7:00	3SR1
GR-580-11	Graduate Tutorial	John Priola	TH	9:00-11:45	3SR4
GR-580-12	Graduate Tutorial	Alice Shaw	W	4:15-7:00	3SR2
GR-580-13	Graduate Tutorial	Adrienne Pao	T	1:00-3:45	3SR1
GR-580-14	Graduate Tutorial	Ian McDonald	TH	9:00-11:45	3SR2
GR-580-15	Graduate Tutorial	Mildred Howard	TH	4:15-7:00	3SR2
GR-580-16	Graduate Tutorial	Mark Van Proyen	M	7:30-10:15	3SR1
GR-580-17	Graduate Tutorial	Amy Todd	T	4:15-7:00	3SR3
POST-BACCALAUREATE SEMINAR					
PB-400-1	Post-Baccalaureate Seminar	Tony Labat	T	9:00-11:45	3SR2
GRADUATE LECTURE SERIES					
GR-502-1	Spheres of Interest: Experiments in Thinking & Action	Renée Green	F	5:00-7:00	LH
TEACHING PRACTICUM					
GR-588-1	Teaching Practicum: Transmitting Art Practices	Meredith Tromble/Jennifer Rissler	M	4:15-7:00	MCR
GRADUATE REVIEWS					
GR-592-1	Graduate Intermediate Review	Renée Green			
GR-594-1	Graduate Final Review	Renée Green			
GRADUATE ASSISTANTSHIPS					
GR-587-1	Graduate Assistantship				
GR-597-1	Graduate Teaching Assistantships				

Spring 2010 UNDERGRADUATE COURSES

School of Interdisciplinary Studies

All courses in the School of Interdisciplinary Studies may be used to fulfill the Liberal Arts elective.

ART HISTORY

ARTH-100-1—Foundations in Global Art History

Claire Daigle

3 Units

Prerequisite: None

This course will survey global art and architecture from the beginnings of art production in the prehistoric period through the end of the Middle Ages. The material will be organized in rough chronology, focused week to week thematically within specific geographical regions and historical periods including the ancient cultures of Egypt, the Near East, Greece, Rome, China, India, Africa, the Islamic world, among others. Major topics will include the origins and development of systems of writing in relation to the visual arts; the multiple and foundational definitions of "art" in various contexts; art's relation to power and propaganda in the defining of empires and nations states as they develop; and the role of art in relation to myth, religion, and ritual. The course will also focus on developing a critical vocabulary and set of concepts for understanding and articulating global visual art in both historical context and in relation to contemporary practices.

Satisfies Global Art History Requirement

ARTH-101-1—Modernity and Modernism

Clark Buckner

3 Units

Prerequisite: ARTH-100

This course provides a framework within which to examine and articulate pivotal topics in world art and architecture and to consider their relevance to contemporary practice. The material will be organized in rough chronology spanning the historical period from 1500 to 1950. The question sustained across the sessions asks what constitutes the many ways of defining the modern and the related terms modernism and modernity. This course will pose possible answers through the lenses of humanist discourse and its problematization in the ages of imperialism and colonialism, changing patronage for art in an emerging system of commodity relations, the rise of urban centers, new ways of articulating intersubjectivity (psychoanalysis, "primitivism," etc.), visual technologies and their theorization, and the consolidation of modernist formalism that culminates in the writings of Clement Greenberg. Using Marilyn Stokstad's *Art History* (Volume 2) and local museums as primary resources, this course will cover art and architectural practice from a broad range of cultural contexts (including Africa, the Americas, Asia, Europe, the Middle East, and Oceania).

Satisfies Modernity and Modernism Requirement

ARTH-102-1—Contemporary Art Now: 1945–2005

Krista Lynes

3 Units

Prerequisite: ARTH-101

This course traces the history of art from the 1950s to the present, examining works in conjunction with the social, political, and philosophical events that inform and are touched by them, and focusing on their broader implications within a global discourse on art. Particular attention will be paid to the shifting nature of the art object, the relation between art and the political (broadly defined), artists' engagement with the institutional structures of their production and display, and the shifts in representational practice signaled by postmodernist and postcolonial theories. In all of these arenas, we will think together about how histories get written, artists get celebrated, consistency gets produced, and at what cost.

Satisfies the Contemporary Art Requirement

ARTH-202-1—Dialogues in Contemporary Art (formerly: Contemporary Artists Seminar)

Glen Helfand

3 Units

Prerequisite: ARTH-102, ENGL-101

This course will allow undergraduates more fully to engage with the artistic and intellectual possibilities represented by the Visiting Artists and Scholars Lecture Series presented by SFAI each semester. It will use the VAS Lecture Series, screenings, and more as the foundation for a syllabus that will encourage in-depth exploration of the work and thinking represented by the example of these practitioners. Each semester will cover a different range of artists, critics, and scholars, providing opportunities to investigate the multiple theoretical and critical frameworks informing contemporary practice on a global scale. Students will attend lectures and presentations, be provided with additional reading and visual material for further inquiry, meet with the visiting artists and scholars for further discussion and exchange, and use what they have learned in these forums as a resource "archive" for final papers and projects. Requirements include regular attendance at all lectures and discussions, intensive reading in the history and theory of contemporary art, and the demonstration of significant research work through a final project or paper on a topic determined in consultation with the instructor.

Satisfies Dialogues in Contemporary Art Requirement for BA

Satisfies Liberal Arts Elective for BFA

Satisfies Art History Elective for BFA

ARTH-220-1—Reel Deviants: Figuring Feminine Desire throughout Cinema History

Nicole Archer

3 Units

Prerequisite: ARTH-101, ARTH-102

This course takes off from the premise that the history of cinema might be told as a history of variable meditations on one famously enigmatic question: What do women want? As conceptions of “women” and “desire” have become increasingly more complicated and nuanced over the last century, by way of various feminist, psychoanalytic, and poststructuralist discourses that will be tracked in this course, so too have cinema’s responses to this question. Yet one thing remains constant: never far from the question of “feminine desire” lurks some figuration of deviancy. From femmes fatales, bad girls, and fallen women to sadomasochists, gender queers, and “angry feminist,” this course will follow such screen deviants across a range of conventional, independent, and avant-garde films, from the silent era to today’s global cinema. Along the way, students will be introduced to a series of topics regarding the way that gender and sexuality figure within cinema’s history and theorization, and “deviancy” will be considered not only as a mode of character identification, but as a formal and political practice that unfolds both on and off the screen.

Satisfies Art History Elective for BFA and BA
Satisfies History of Film Requirement
Satisfies Liberal Arts Elective
Satisfies Critical Studies Elective

ARTH-325-1—Writing on the Wall

Claire Daigle

3 Units

Prerequisite: ARTH-101, ARTH-102

Michel Foucault writes in *The Order of Things* that “the relation of language to painting is an infinite relation.” This course sets out to chart one aspect of that relation: the ways words appear and function in modern and contemporary global visual art. Although the emphasis will fall on recent decades, a legacy will be drawn from earlier modern movements (Cubism, Surrealism, and Conceptualism) with particular points of focus: first, with Magritte setting forth a set of strategies that bring words and images together; then, with artists of the 1960s (Smithson, Kosuth, and so on). This crossdisciplinary course will continue as a series of thematic case studies. For example, one session might involve reading selections from Marjane Satrapi’s *Persepolis* and Azar Nafisi’s *Reading Lolita in Tehran* considered in relation to the work of Iranian-born artist Shirin Neshat, taking into consideration the larger issues of defining contemporary Islamic art in relation to calligraphic tradition and strategies of veiling/unveiling. Another session might place Peter Greenaway’s film *The Pillow Book* alongside Roland Barthes’s *Empire of Signs* and the work of Chinese artist Xu Bing. Topics of exploration will include the book arts; the role of framing elements like titles, signatures and wall labels; allegory; graphic novels; color in relation to language; and graffiti. The semester’s central questions will involve how words and images construct meaning differently and how we might begin to articulate the differences and, consequently, how they function together in relation to one another. In addition to weekly journal assignments, each student will create an artist’s book as the final project.

Satisfies Art History Elective for BFA and BA
Satisfies Global Culture Requirement
Satisfies Liberal Arts Elective
Satisfies Critical Studies Elective

ARTH-390-1—Thesis Colloquium

TBA

3 Units

Prerequisite: CS-300

Interdisciplinary Research Colloquium either completed or taken concurrently. All foundation and elective requirements completed within the major.

This course offers BA students in their last semester of study the opportunity to further explore and refine a research project begun in one of their major elective classes. Working with a faculty member, students will undertake a process of intensive investigation and writing that will culminate in the presentation of a thesis. Undergraduate theses may take a variety of forms, including critical essays, exhibition catalogues, websites, and collaborative projects. In all cases, effective writing and rhetorical skills will be emphasized, and students will be challenged to expand their methodological and substantive command of a topic within their field of study.

Fulfills Requirement for BA in History and Theory of Contemporary Art

Critical Studies

CS-220-1—Systems of Investigation: Evolution

Meredith Tromble

3 Units

Prerequisite: ENGL-101

This seminar will examine the ways theories of evolution interact with cultural understandings of time, change, and humanity’s place in the world. We will study these cultural understandings through visual art in parallel with scientific theories and critical ideas. Discussion covers a wide variety of creative figures, ranging from Romantics such as the English painter John Martin and the German writer Johann Wolfgang von Goethe—near contemporaries of Darwin—to Modernists such as Piet Mondrian and Emma Kunz and present-day artists such as Thomas Ray, Christa Sommerer, and Laurent Mignonneau, who bring evolutionary theory into the practice of digital art. Readings include thought from disciplines ranging from anthropology to art history and evolutionary biology, including works by Ellen Dissayanake, Michel Foucault, Lynn Gamwell, Stephen Jay Gould, Donna Haraway, Lynn Margulis, Dorion Sagan, and many others. The final project is a work of art informed by the class and supported by a research paper or a comprehensive research paper.

Satisfies Liberal Arts Elective
Satisfies the Natural Science Requirement
Fulfills General Elective for BA
Fulfills Studio Elective for BFA

The Critical Studies 300 Sequence

Critical Theory A (CS-300) provides students with a strong foundation in the theoretical projects that most contribute to an analysis of the contemporary world, including semiotics, Marxism, psychoanalysis, poststructuralism, feminist theory, and postcolonial theory. While these modes of critical inquiry greatly enhance understandings of social life in the broadest possible sense, the course focuses on analyzing multiple forms of cultural production including visual images, various genres of writing, and the "texts" of commercial culture. The course develops written and verbal analytic skills with the goal of enriching the quality of students' thought, discourse, and artistic production. Required for all BA and BFA students.

Critical Theory B (CS-301) is a special topics course that builds on the theoretical foundations of Critical Theory A. Required for all BA and BFA students.

CS-300-1 (Critical Theory A)

Clark Buckner

3 Units

Prerequisite: HUMN-201

Critical Theory A (CS-300) provides students with a strong foundation in the theoretical projects that most contribute to an analysis of the contemporary world, including semiotics, Marxism, psychoanalysis, poststructuralism, feminist theory, and postcolonial theory. While these modes of critical inquiry greatly enhance understandings of social life in the broadest possible sense, the course focuses on analyzing multiple forms of cultural production including visual images, various genres of writing, and the "texts" of commercial culture. The course develops written and verbal analytic skills with the goal of enriching the quality of students' thought, discourse, and artistic production.

Satisfies Critical Theory A Requirement

Satisfies Liberal Arts Elective

Fulfills Critical Studies Elective for BA

CS-301-1 (Critical Theory B)—Theory and Technoscience, Peer to Peer

Dale Carrico

3 Units

Prerequisite: CS-300

Technoscientific change is an ongoing provocation on our personal and public lives. In this course we will focus our attention on some of the ways critical theory has tried to make sense of the ongoing impact of technodevelopmental social struggle on public life, cultural forms, creative expression, and ethical discourse. We will focus our attention on the shape and significance of the ongoing transformation from a mass-mediated public sphere into a peer-to-peer networked public sphere. We will spend some time studying the broader institutional and practical history of modern media formations and transformations before fixing our attention on the claims being made by political economists, critical theorists, policy makers, and media activists about our own media moment. We will also cast a retrospective eye on the role of media critique from the perspective of several different social struggles in the last era of broadcast media, the better to contemplate

changes we may discern in the problems, tactics, and hopes available to these struggles in the first era of an emerging peer-to-peer public sphere.

Satisfies Critical Theory B Requirement

Satisfies Liberal Arts Elective

Fulfills Critical Studies Elective for BA

CS-301-2 (Critical Theory B)—Feminism in the Contemporary World: Cultural Issues, Global Questions, and Aesthetic Responses

Carolyn Duffey

3 Units

Prerequisite: CS-300

This course will examine the theoretical questions posed by the equivocal connotation of feminism in the early twenty-first century. Historicizing the development of the various "waves" of Western feminist thought in the late twentieth century, from Robin Morgan or Hélène Cixous to Judith Butler, we'll look at the critique of such formulations of feminism by Western women of color, like Gloria Anzaldúa, Hazel Carby, or Aiwha Ong. Furthermore, we'll consider how postcolonial theory, particularly that produced by women from the Middle East, Southeast Asia, the Caribbean, and Latin America, such as that of Lila Abu-Lughod, Saba Mahmood, Gayatri Spivak, Sara Suleri, Edwidge Danticat, Myriam Chancy, Maryse Condé, and Nancy Morejón, reconsiders the possibility of what Françoise Lionnet terms "femihumanism," or female solidarity, as it deals with the sexual, social, economic, and aesthetic concerns of women around the world. An important focus of our analysis of the development of contemporary feminist thought will be its effects on the cultural production of women in various regions of the world through their work in visual art, film, media, or literary texts.

Satisfies Critical Theory B Requirement

Satisfies Liberal Arts Elective

Fulfills Critical Studies Elective for BA

Satisfies Studies in Global Cultures Requirement

CS-301-3 (Critical Theory B)—Media Matters and Cultural Industries (Media Matters and Miles to Go)

tammy ko Robinson

3 Units

Prerequisite: CS-300

From the "last mile" in connectivity to the three-mile radius of microradio practices, this course will place its attention on inspired artistic innovations, localized cultural-industry development, and increasingly supranational policies and flows impacting social relations and media matters globally. We will survey various discourses about digital divides, political and cultural conflicts, the freedom of expression, information-society development, uses and developments in technocultural infrastructure, and neogeography and knowledge production. In addition, we will explore the wide-ranging and translocalized social and artistic impact of the Internet and the latest developments in mobile communications, metrics and wireless networks, social software, and ubiquitous computing. We will also be asked to look carefully to reconsider the broad spectrum of projects

and exhibitions that have and are taking place that recast histories of distance art, net art, cyberfeminism, video art, radio art, and media center development.

Satisfies Critical Theory B Requirement
Satisfies Liberal Arts Elective
Fulfills Critical Studies Elective for BA

English

ENGL-090-1—English as a Second Language Support for Art Students

Rebekah Sidman-Taveau

3 Units

Prerequisite: None

This course is designed to support English-as-a-second-language (ESL) learners in their studies at SFAI. We will study academic reading and writing with an emphasis on texts relating to art and American culture. Students will practice strategies for reading effectively in a second language. They will have the opportunity to learn how to structure and edit essays in English. We will also study listening and speaking with a focus on preparing students for participation in classroom discourse and critiques at SFAI. Students will develop their vocabulary and participate in discussions of daily language issues. Customized grammar and pronunciation lessons will be provided for students based on their needs.

Required for students based on TOEFL score and the results of the Writing Placement Exam.

ENGL-095-1—Seeing and Writing

Nicole Johnson

3 Units

Prerequisite: None

"The real voyage of discovery consists not in seeking new landscapes but in having new eyes" (Marcel Proust). Seeing and writing seem—on the surface—to have very little to do with each other. This course will demonstrate that they are, in fact, intrinsically bound. Throughout the semester we will explore a wide range of visual and verbal "snapshots" from some of the most accomplished writers, painters, poets, artists, and photographers of our time. We will learn that the strategies visual artists employ to capture the viewer's attention, make a point, or create an effect are not very different from the strategies writers use to achieve the same outcome. Assignments will be hinged on close observation and moving beyond the surface features of text and image. We will pay as much attention to a painting by Edward Hopper or poem by Elizabeth Bishop as we will to shaping sentences, developing paragraphs, and structuring essays. The goal of this "crosstraining" is to inspire active seeing, critical reading, and, most importantly, confident and articulate writing.

Required for students based on the results of the Writing Placement Exam.

ENGL-100—Investigation and Writing

Christina Boufis

(ENGL-100-1)

Erik Schneider

(ENGL-100-2)

3 Units

Prerequisite: None

"Research is formalized curiosity. It is poking and prying with a purpose" (Zora Neale Hurston). Research is a crucial part of our creative process. In this course, we will bring our creativity into contact with our critical thinking as we take our research cue from Zora Neale Hurston and explore what it means to formalize our curiosity through our writing. To this end, we will learn how to read closely and how to interpret while engaging with many different kinds of texts: poems, essays, stories, films, and our own prose. Throughout the course, we will focus on the ways in which our social worlds are shaped by language and what it means to determine a "truth" about something. We will consider "point of view" in works of literature and cinema as a formal construction—that is, as an accomplishment of the imagination at once strategically and aesthetically made—as well as a social necessity. And we will look at the role of the artist in society, considering how point of view connects with creative vision.

Satisfies English Composition A Requirement

ENGL-101-1—Vision and Revision

Christina Boufis

3 Units

Prerequisite: ENGL-100

In this course we will look at the ideology and practice of revision as a postmodern form in a number of literary and visual works. We'll examine how writers and artists use others' works as fodder for parody, imitation, retelling, reshaping, reinterpretation, and transformation. Works will include such pairings as the two versions of Mary Shelley's *Frankenstein*, Susan Orlean's *The Orchid Thief*, Spike Jonze's *Adaptation*, and Michel Cunningham's channeling of Virginia Woolf's *Mrs. Dalloway* in *The Hours*. We will also turn the lens to the essays you will write in this class, as we deepen our understanding of the important role of revision in academic writing.

Satisfies English Composition B Requirement

ENGL-101-2—Images of the Apocalypse: Representing Disaster in Literature and Film

Rob Halpern

3 Units

Prerequisite: ENGL-100

From Sophocles's *Antigone* to Alain Resnais's *Night and Fog*, works of literature, film, and music often respond to imperatives born of social crisis, from war and epidemic to cultural catastrophe and economic globalization. What does it mean for art to bear witness to traumatic phenomena that we might otherwise only be able to experience incoherently? How do we represent events that could well be beyond the limits of representation? How are we to understand silence and cacophony, transparency and opacity, in poetry and music? In this course, we will consider these questions by analyzing and evaluating

the strategies of artists, writers, and musicians in their efforts to respond aesthetically to disaster. By way of close reading, viewing, and listening, we will learn to think and write through incomprehensible forms of devastation. Works might include Virginia Woolf, *Mrs. Dalloway*; Frederick Douglass, *The Life and Times of Frederick Douglass*; Chris Marker, *La Jettée*; John Coltrane's "Reverend King"; Etel Adnan, *The Arab Apocalypse*; Sophocles; and Resnais.

Satisfies English Composition B Requirement

ENGL-101-3—Politics of Persona

Margaret Wrinkle

3 Units

Prerequisite: ENGL-100

Whether you take on an assumed persona or operate from within your own individual biographical identity in your work, the conscious use of a persona can grant freedom of movement as well as protection from vulnerability. It can be used as a mask or a mirror to conceal or reveal. However, persona is also a knife that can cut both ways. By exploring the multiple functions that persona can serve, this class will equip you to think more critically about your own creative strategies. We will explore a range of literary and visual texts including short stories by Eudora Welty, Jamaica Kincaid, and John Wideman; novels by Michael Ondaatje (*Coming Through Slaughter*) and Sherman Alexie (*Flight*); and performances by Anna Devereaux Smith, Spalding Gray, and Adrian Piper. Our films will be *I'm Not There* by Todd Haynes, *Borat* by Sacha Baron Cohen, and *Divine Horsemen* by Maya Deren. We will compare modern western notions of persona with those of traditional Africa and conclude by considering gender persona, identity correction, and avatars. For your final project, you will investigate the work of one writer or artist whose relationship to persona inspires or frustrates you.

Satisfies English Composition B requirement

ENGL-102-1—Continuing Practices of Writing: Poetry and Poetics

Rob Halpern

3 Units

Prerequisite: ENGL-100

What is a poem? What does poetry do? How might poetry matter for artists? In this class, we will explore the material of poetry—the shapes and sounds of language, together with its social substance—as we question how poetry's material has been shaped by particular poets and practices across periods and cultures. Our class will focus on the nature of poetic language, the materialization of space on the page, and the explosion of "proper" content, as well as a broad sense of poetry's purpose and goals beyond "personal expression." We'll attend to all this with an ear to how these considerations are operative in contemporary writing, and with an eye toward the intersections of linguistic practices and visual art. Moreover, we'll introduce ourselves to theories about how language works in poetry, and how poems make and break meaning. While we may experiment with writing some poems, this is not a poetry writing class, but an introduction to poetry and how to write about it.

Transfer students who have been designated as needing an additional semester of writing instruction may fulfill their Continued Practices of

Writing requirement with this class. While transfer students are given priority registration for this course, students needing to fulfill their second-semester writing/English Composition B requirement may also elect to enroll in this course if space permits and only with prior approval from the faculty coordinator of the Writing Program. They will be required to submit a writing portfolio at the end of the term.

Humanities

The Humanities 200 Sequence

Humanities Core A (HUMN-200) and B (HUMN-201) develop historical understandings of the philosophical, social, political, and economic issues that have significantly shaped human life. Course offerings for Humanities Core A include a thematic or regional emphasis, and date from antiquity through 1500. Humanities Core B explores the emergence of the modern era from a global perspective (approximately 1500–1900). These courses enhance analytic skill and develop oral and written expression to prepare students for the critical theory sequence and other advanced work. Prerequisites include English Composition A and B.

HUMN-200-1 (Humanities Core A)—Authority and Resistance in Europe, 1000–1450

Andrej Grubacic

3 Units

Prerequisite: ENGL-101

This introduction to medieval civilization in Europe uses the history of heresy and dissent between 1000 and 1450 as a starting point for discussions about how medieval European society functioned, what was the relationship between authority and dissent, and how the people of medieval Europe understood their world. Case studies focus on certain large-scale movements such as the Cathars of Southern France and the Albigensian crusade which set out to crush them; the Rhineland mystics; the Lollards of England; the Hussites of Bohemia; and the unsuccessful crusades launched against them.

Satisfies Humanities Core A Requirement

Satisfies Liberal Arts Elective

HUMN-201-1 (Humanities Core B)—Origins of the Modern World: East/West Encounters and War

Carolyn Duffey

3 Units

Prerequisite: HUMN-200

This course spans from the Renaissance to the current era of globalization, focusing on issues producing tension in historical encounters between what has been referred to as the "East" and the "West," terms which we will interrogate. Our goal in this course is to analyze how various world cultures have perceived and responded to each other in key historical moments to create the modern world, including the "reinvention" of the Americas, Enlightenment revolutions, the creation of the African Diaspora and New World resistance, and, finally, the very current economic, political, and social encounters of contemporary tourism, as a part of globalization. Our approach will be interdisciplinary as we examine literary and historical representations

of such encounters, along with visual re-creations of these historical moments in films including dramas, documentaries, filmed productions of plays, and popular Hollywood versions of world history. Moreover, and very importantly, we will be considering the contemporary resonance of all of our texts, whether they come from the fifteenth or twenty-first centuries.

Satisfies Humanities Core B Requirement
Satisfies Liberal Arts Elective
Satisfies Studies in Global Cultures Requirement

HUMN-201-2 (Humanities Core B)—Looking South to North: Subaltern Perspectives in Western Civilization, 1519–1950

Ella Diaz

3 Units

Prerequisite: HUMN-200

Over the course of the semester, students will become familiar with the history of Mexico, Central America, and South America in relation to the histories of the United States, Spain, Portugal, and England. At its core, this course rethinks traditional frameworks for organizing western history by considering the origins of the “modern” world as a process that begins in the preexisting societies of the North and South American continents. We will compare sixteenth-century European contact and conquest narratives with indigenous responses in the codices, lienzos, and other visual records. Paying particular attention to the ensuing era of colonial relationships in the seventeenth and eighteenth centuries, we will chart the evolution of colonial structures in the formation of the “modern” world. Currently in the twenty-first century, academia, the media, and various outlets of popular culture posit globalization as an unprecedented experience, based upon twentieth-century wars, multinational agreements, and emerging market economies. Likewise, a popular vocabulary has developed alongside this new “New World.” Terms like “hybridity,” “transnationalism,” and “syncretism” abound in scholarship, exhibitions, and other representations concerned with the global city and the urban experience. But many of the twenty-first-century issues concerning cultural and racial convergence originate in, or resonate with, earlier colonial encounters and mixtures. By tracing the historical antecedents of our global age, the course will reveal the connections between the many epochs that create, shape, and perpetuate the world in which we live.

Satisfies Humanities Core B Requirement
Satisfies Liberal Arts Elective
Satisfies Studies in Global Cultures Requirement

Mathematics

MATH-101-1—Language and Logic

Vince Corvo

3 Units

Prerequisite: None

It has become fashionable in certain intellectual circles to regard the fundamental problems of philosophy as mere confusions over language. This attitude, primarily characteristic of Anglo-American and Viennese academics, has resulted in a thorough examination of formal syntax and semantics, subsequently mirrored under completely independent motivations by the systematic development and exploitation of artificial languages. Following a somewhat related trend, various factions in the critical community have come to question the basic presuppositions and methodologies of classical logics. Many of these critics, naturally inheriting the attitudes of their Cartesian precursors, have become preoccupied with assorted metaphysical distinctions, while others adopting positions outside this tradition have tended to pursue the diverse sociopolitical consequences of alternative rationalities. Although the technical community has largely ignored these critical forays, widely distributed elements of the greater cultural community have been fascinated by the emerging possibilities. From a broad perspective designed to encourage comparison with art praxis, this course will examine the historical, methodological, and technical aspects of these issues. Students are invited to pursue systematic analogs within their own work. More specifically, this course examines the formal relationships between the syntactic and semantic structures of language, and how both contribute to the possibility and realization of logics. Considerable emphasis is placed on the role of symbolic logic(s) in manifesting solutions to problems of meaning, expressability, provability, and truth, particularly in the context of artificial languages of the sort suitable for communication with machines.

Satisfies Mathematics Requirement or Liberal Arts Elective

Science

SCIE-110-1—Art and Phenomena

Thomas Humphrey

3 Units

Prerequisite: None

The Exploratorium has historically recognized the importance of mixing the insights and discoveries of artists with those of scientists to provide visitors with the experience of seeing nature from multiple viewpoints. This course is designed for students who have an interest in the intersections between art and science. Following two parallel tracks, the course provides an in-depth introduction to light and sound phenomena and the opportunity to engage in the process that artists use to become artists-in-residence at the Exploratorium. Class meets at the Exploratorium, located at 3601 Lyon Street, San Francisco.

Satisfies Natural Science Requirement or Liberal Arts Elective

Social Science

SOCS-100-1—Psychology, Perception, and Creativity

Susan Greene

3 Units

Prerequisite: ENGL-101

This course will introduce students to the field of psychology, while focusing on creativity as concept, process, and action. Comparing the wide range of ways in which psychology and creativity are performed globally, we will ask these questions: In what ways is creativity a social or individual act? What drives the desire to make the unseen visible? Where are “we” in the creative process? What are the psychological dynamics of making meaning and symbols? How does the complexity of the creative process itself impact and affect what we produce? We will investigate creativity broadly to include, for example, the generative aspects of thinking and making connections.

Satisfies the Social Science Requirement and the Global Studies Requirement

**Satisfies Critical Studies Elective
Fulfills General Elective for BA**

SOCS-210-1/US-210-1—Critical Geographies: Bodies, Spaces, Power

Robin Balliger

3 Units

Prerequisite: ENGL-101

This interdisciplinary course brings together compelling work in cultural geography and the politics of the body to investigate the relationship of place and body as mutually constitutive, unstable, and transformative. Drawing on Adrienne Rich’s notion of the “geopolitics of the body,” bodies and places are not the bearers of pregiven, universalizing categories, but sites of struggle produced through unequal relations of power on the basis of gender, race, sexuality, nation, and religion. The “body-place” relationship is always political; it is shaped, dreamt, and inspired by connection and exclusion at different spatial registers. The course restores a troubling materiality and performative corporeality to poststructural and postmodern analysis, by exploring the construction of bodies and places through various built environments, colonial fantasy, soundscapes and visual representations, imaginary homelands, and cyberspace. Readings will include foundational texts and recent literature on these topics in relation to contemporary technological, social, and economic transformation. Students will also conduct an original research project employing ethnographic methods to explore place/body sites.

**Satisfies Urban Studies Elective
Satisfies Social Science Requirement
Satisfies Global Studies Requirement
Satisfies Liberal Arts Elective
Fulfills General Elective for BA**

Urban Studies

US-210-1/SOCS-210-1—Critical Geographies: Bodies, Spaces, Power

Robin Balliger

3 Units

Prerequisite: ENGL-101

This interdisciplinary course brings together compelling work in cultural geography and the politics of the body to investigate the relationship of place and body as mutually constitutive, unstable, and transformative. Drawing on Adrienne Rich’s notion of the “geopolitics of the body,” bodies and places are not the bearers of pregiven, universalizing categories, but sites of struggle produced through unequal relations of power on the basis of gender, race, sexuality, nation, and religion. The “body-place” relationship is always political; it is shaped, dreamt, and inspired by connection and exclusion at different spatial registers. The course restores a troubling materiality and performative corporeality to poststructural and postmodern analysis, by exploring the construction of bodies and places through various built environments, colonial fantasy, soundscapes and visual representations, imaginary homelands, and cyberspace. Readings will include foundational texts and recent literature on these topics in relation to contemporary technological, social, and economic transformation. Students will also conduct an original research project employing ethnographic methods to explore place/body sites.

**Satisfies Urban Studies Elective
Satisfies Social Science Requirement
Satisfies Global Studies Requirement
Satisfies Liberal Arts Elective
Fulfills General Elective for BA**

US-390-1—Thesis Colloquium

TBA

3 Units

Prerequisite: CS-300

This course offers BA students in their last semester of study the opportunity to further explore and refine a research project begun in one of their major elective classes. Working with a faculty member, students will undertake a process of intensive investigation and writing that will culminate in the presentation of a thesis. Undergraduate theses may take a variety of forms, including critical essays, exhibition catalogues, websites, and collaborative projects. In all cases, effective writing and rhetorical skills will be emphasized, and students will be challenged to expand their methodological and substantive command of a topic within their field of study.

Satisfies Urban Studies Requirement

School of Studio Practice

Intensives

DT-299-1/FM-299-1—Motion Graphics: Concept and Practice Using After Effects

Greg Lemon

3 Units

Prerequisite: 3 Units of Design and Technology or Film Coursework

This course intersects images, video, typography sound and other aspects to create title design, animation, logo, music clips and experimental work. Motion graphics are unlimited in their creative, practical, and distributive possibilities with the advent of web-based video sharing (youtube, vimeo) and mobile video devices (iPods). This course enables students to create professional quality motion graphics in Adobe After Effects that can be integrated into film, DVD, and the web for presentation on mobile and stationery devices. Critique is focused on concept as well as the work's execution and design aspects, including motion, transition, color, and composition. Assignments that incrementally combine these aspects are completed along with a comprehensive final project. As a foundation for studio practice in motion graphics, the evolution of work from the non-narrative experimental films and print work of the 30s to the innovative movie titles of Saul Bass in the 50s and the emergence of MTV in the 80s, plus the influence of new technologies and media artists in the 90s and 00s will be studied. Familiarity with Photoshop and Illustrator is useful.

Satisfies Design and Technology Elective

Satisfies Film Elective

Fulfills General Elective for BA

Fulfills Studio Elective for BFA

SC-299-1/DT-299-1—Fabric Workshop

Kate Ruddle

3 Units

Prerequisite: 3 Units of Sculpture or Design and Technology Coursework or Equivalent

A course offering basic instruction on materials and procedures for fabric construction, that may include cloth, paper, flexible plastics, screen and alternative materials. The class will focus on using these materials to learn technical skills and the development of 3D form from flexible 2D materials, including pattern design, suspension and armature-based strategies. Also covered are basic hand and machine sewing, alternative fastening systems, and gluing. Flexible structures/materials engender opportunities for mobile, adaptable, mutable, social, systemic and larger-scale strategies for art work. Artists as diverse as Luciano Fabro, Los Carpinteros, Daniel Buren, Franz Erhard Walther, Janine Antoni and Beverly Semmes, among many others, have employed this approach in their work.

Satisfies Sculpture Elective

Satisfies Design and Technology Elective

Fulfills General Elective for BA

Fulfills Studio Elective for BFA

Contemporary Practice

CP-101—Contemporary Practice: Seeing and Cognition

J. D. Beltran

(CP-101-1)

Amy Berk

(CP-101-2)

Ian McDonald

(CP-101-3)

Terri Cohn

(CP-101-4)

3 Units

Prerequisite: CP-100

This course is an interdisciplinary seminar exploring the process of constructing meaning from perceptions and utilizing those perceptions to develop a language for looking at, reflecting on, and talking about art. By focusing primarily on the interchange between human awareness and the environment as mediated through vision and linking that interchange with a specific language, students will develop and hone their skills in the methodology of critique. The topics studied in this class apply across media, and we will discuss them in relationship to examples from architecture, digital media, film, painting, performance, photography, printmaking, and sculpture. Through readings, discussion, and assignments, students will develop their ability to analyze visual experience and translate their observations into the language of art. Through museum and urban field trips students will also examine the role of context and presentation in creating meaning. All students will present work for discussion at several times during the course of the semester. Work in any media, including text, may be presented.

Fulfills Contemporary Practice Requirement for BA and BFA

Design and Technology

DT 102-1—Digital Literacy: Sound, Motion, Object

Andrew Benson

3 Units

Prerequisite: None

This semester focuses on time-based works and expands the notion of digital media into the physical world of things. The first component, sound, covers the basics of mixing, editing, sampling, and harvesting through familiarity with the concepts and use of current audio hardware and software. The primary software tools are ProTools, Audacity, and Soundtrack. Through assignments students will construct sound projects from original sources through remix. The second component, motion, introduces digital video editing, basic DVD production, Flash movies, and basic motion graphics. Applications used include Final Cut Pro, DVD Studio Pro, and Macromedia Flash. Based on weekly assignments, students will integrate moving-image projects with accomplished sound skills from the first session. The third component area is object, which activates physical projects with new computing power, external hardware interfaces, electronics, electricity, and fabrication. This section takes form as a brief introduction to the main campus shops, use of basic electronics, and emphasis on project choices in relationship to awareness of materials and technologies available. Students will activate a simple object as the conclusion of this module.

Satisfies Design and Technology Elective
Fulfills General Elective for BA
Fulfills Studio Elective for BFA

DT-115-01—Internet Tools and Concepts

Ravinder Basra

3 Units

Prerequisite: None

The World Wide Web is a platform for many everyday uses, ranging from noble activism and philanthropy to home shopping networks and baser human activities, but what about artistic intervention? As an infinite information space, there is room for artistic projects of all stripes: the practical (portfolio sites) and the sublime (geographically-dispersed, real-time collaborative artworks). At the core of this boundary-bending data flow is code, scripts, programs, and protocols, and this course is a hands-on introduction to what's going on behind the browser. To produce work, the class works in all facets of HTML, the markup language at the core of the World Wide Web. Students will code pages by hand, validate them, and look at cascading style sheets. As our projects gain in complexity, work will be completed in Dreamweaver, a more sophisticated approach to creating pages and managing entire sites. Having mastered static pages, the class moves on to scripting and programming, learning JavaScripts to enhance the look of sites, to improve their performance, and to investigate the untapped creative possibilities of this web-focused language. The class closes with Flash, using it as a tool for improving interfaces.

Satisfies Design and Technology Distribution I Requirement
Fulfills General Elective for BA
Fulfills Studio Elective for BFA

DT-216-1/FM-216-1—Intermediate 3D Modeling and Animation

Greg Lemon

3 Units

Prerequisite: 3 Units of Design and Technology Coursework

This class will focus on utilizing and enhancing the skills learned in DT 116 to help students create a single piece of animated digital art. Students will further explore a variety of 3D digital creative techniques as they each conceptualize and create a polished animated short film, emphasizing shape, form, camera work, mood, and storytelling techniques. The course is designed to lead students through all stages of animated film production, including narrative development, storyboarding, art direction, and editing. Additionally, intermediate Maya tools and techniques will be demonstrated, focusing on advanced polygonal modeling, UV mapping tools, texture painting, IK skeletons, character setup, keyframe animation techniques, lighting and rendering. In summation, the class will provide students with the technical skills needed to produce high-quality animated films, while maintaining an overarching focus on creativity, exploration, and experimentation through a narrative context.

Satisfies Design and Technology Distribution 2 Requirement
Fulfills General Elective for BA
Fulfills Studio Elective for BFA

DT-220-1/SC-220-1—Art like Architecture

Richard Berger

3 Units

Prerequisite: Any 100-level Sculpture/Ceramics or Design and Technology Course

In this course students will examine architectural thought and process for the production of art. Students will explore strategies for integration of architectural concepts into their work using models, prototypes, proposals, fragments, personal forms, modular elements, basic structures and collaboration. A range of traditional and alternative materials and strategies, will be considered to answer such issues as space, scale, mobility, and site. The class will also look at the potential of art/architectural strategies to engage social, economic, ecological, psychological, and global issues. The course and instruction is centered on the wood, metal, and fabric shops, including mixed-media and low-tech electrical. The work of such artists as Franz Erhard Walther, Los Carpenteros, Lucy Orta, Allen/Ellen Wexler, Siah Armajani, Andrea Zittel, Vito Acconci, Atelier van Lieshout, Thomas Hirschhorn, Hélio Oiticica, and Rikrit Tiraviniya will be examined in the context of this exploration.

Satisfies Design and Technology Elective
Satisfies Sculpture Elective
Satisfies Urban Studies Elective
Fulfills General Elective for BA
Fulfills Studio Elective for BFA

DT-220-2—Art, Work, and the Social: Designing Live/Work Space

Paul Klein

3 Units

Prerequisite: 3 Units of Design and Technology Coursework or Equivalent

The spaces we live and work in are "ground zero" for how we think about the possibilities of designing social space. This course will investigate artist and designer live/work spaces as case studies for design intervention. Students in the class will research and study how artists and designers mark, negotiate, and layout space for a multitude of utilitarian, social, and aesthetic criteria. The notions, functions, comparisons and historical trajectories of the "artist loft" and "designer studio" from 1970's New York SOHO to the contemporary loft for the urban professional will be examined. Students will redesign their own present work/live spaces and design plans and build models for prototypical work/live spaces and may optionally use their present work/live spaces as subjects of redesign. A range of 2D and 3D software will be used for prototypical planning and illustration. Students use these and other tools to shape specific spaces while considering the requirements of artist, designer, and visitor. Through these problem-based live/work projects, students will examine how colors, materials, lighting, media, shapes, and forms construct the domestic, social, and vocational characteristics of multipurpose space. The course will also foster ways to communicate ideas through a wide range of presentation media. The course is oriented towards students who are interested in conceptualizing different approaches and uses for creating stimulating and functional environments for living and working while simultaneously learning the basics of interior architecture and design.

Satisfies Design and Technology Distribution 2 Requirement
Satisfies Urban Studies Elective
Fulfills General Elective for BA
Fulfills Studio Elective for BFA

DT-220-3/FM-220-3—Cinema 2.0: Shared Distribution between Université Paris 1

Panthéon-Sorbonne and SFAI

Matt Bittani

3 Units

Prerequisite: Application and Meeting with Department Chair Paul Klein Required before Enrollment

This class through collaborative laboratories and fieldwork examines the history and engages the practice of digital and online strategies for the distribution of films over shared networks. The history of filmic collage, personified in artists such as Man Ray and Buñuel to the recent online releases of Wayne Wang, Microcinema, and David Lynch, presents a foundation for the use of networked distribution systems to create globally shared media and films. Students in the class will collaborate with faculty and students from Université Paris 1 Panthéon-Sorbonne to work with others participating in the network and, in turn, generate streams of work for other projects. SFAI students will then produce work based on the exchanges established by these networked connections. The class also investigates concepts of open-source software and systems of production through a critical and challenging analysis of open source itself and notions of authorship. The shared distribution goal of the class extends the processes and interactions of social networking into the traditional proprietary realms of the solo practitioner.

Satisfies Film Elective
Satisfies Design and Technology Elective
Satisfies Critical Studies Elective
Fulfills General Elective for BA
Fulfills Studio Elective for BFA

DT-220-4/FM-220-4—Remix

Rudolf Frieling

3 Units

Prerequisite: 3 Units of Design and Technology Coursework or Equivalent

Over the last decade, the rise of file sharing sites such as Napster or YouTube has globally sharpened our awareness of a redistribution of content via the Internet. Looking at contemporary practices in social networking and mass media tools, a need to reformulate our understanding of the ways that visual culture is formed and perceived becomes apparent. Historic artistic practices of collage, found footage, and appropriation are discussed in a new perspective within the context of art and media. From the legacy of Bay Area pioneering artist Bruce Connor to contemporary artists such as Cory Arcangel, from the technological to cultural implications of remixing (most recently addressed by Stanford professor Lawrence Lessig), this course will offer a forum for a deepened analysis of our contemporary remix society and provide examples of artistic strategies in media art.

Satisfies Film Elective
Satisfies Design and Technology Elective
Satisfies Critical Studies Elective
Fulfills General Elective for BA
Fulfills Studio Elective for BFA

DT-220-5/PA-220-3—Strategies of Visualization in Traditional and Digital Drawing and Painting

Mark Van Proyen

3 Units

Prerequisite: 3 Units of Painting Coursework

This course explores aspects of software programs, which can aid and enhance the painting process. Students will learn how to combine digital technology with traditional painting techniques. Students will initially develop computer skills through a series of specific painting projects that incorporate Photoshop and Illustrator. Once a firm understanding of these processes is acquired, students will be challenged to apply these new techniques to further the development of their individual painting practice. Basic understanding of Mac OS X will be helpful. No previous experience with Photoshop and Illustrator necessary. There is a \$35 materials fee for this course.

Satisfies Design and Technology Elective
Satisfies Painting Elective
Fulfills General Elective for BA
Fulfills Studio Elective for BFA

DT-250-1/SC-250-1—Intermediate Physical Computing and Programming (Activating Objects)

Chris Palmer

3 Units

Prerequisite: DT-150

In this continuation of Introduction to Activating Objects, students will develop a further understanding of microcontroller programming and the use of sensors, actuators, and subprocessors in interactive and electronic art. Importantly, this course will also emphasize, from a product-design perspective, the aesthetic/production value of student projects. Course work will include hands-on use of the Arduino microcontroller as well as development of more advanced programming skills in languages such as Wiring, Java, and MAX/MSP. Students will gain a deeper understanding of historical and contemporary uses of microcontrollers in the arts, while working on interactive art projects. Ongoing critique of student work within the framework of these historical and contemporary applications is an essential component of the class. Since many of the projects completed in the course rely on audience participation, options for organizing presentation of final work outside of traditional exhibition space will be investigated.

Satisfies Design and Technology Elective
Satisfies Sculpture Elective
Fulfills General Elective for BA
Fulfills Studio Elective for BFA

DT-380-1—Undergraduate Tutorial

Paul Klein

3 Units

Prerequisite: Junior Standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies Design and Technology Elective

Drawing

DR-120—Drawing I and II

Carlos Villa

3 Units

Prerequisite: None

This course combines beginning and intermediate instruction in drawing. Students will acquire the technical skill and confidence to integrate the foundational tools and techniques required for the making of drawings with the formal and conceptual constructs of the figure, the still life object, and abstraction. Drawing's vocabulary will remain the center of the course, including scale, proportion, perspective, composition, line, and modeling. Students will understand the value and limits of experimentation while exploring tools, materials, and drawing techniques. Drawing will be viewed as a daily practice. Students will develop their own body of work and they will come to understand drawing within various cultural frameworks and histories that correspond to personal questions of aesthetics. The specific focus of the course will depend on the instructor and may vary from semester to semester. There is a \$35 materials fee for this course.

Satisfies Painting Requirement
Fulfills General Elective for BA
Fulfills Studio Elective for BFA

DR-200—Drawing II and III

Jeremy Morgan (DR-200-1)

Bruce McGaw (DR-200-2)

3 Units

Prerequisite: 3 Units of Drawing Coursework

This course provides intermediate and advanced instruction in drawing. Students will consider drawing as a discipline in its own right in addition to drawing's interdisciplinary position within all artistic approaches. Students will expand their knowledge of both traditional and nontraditional drawing media and traditional and non-traditional drawing surfaces. Students will develop and articulate an understanding of the matrix of concerns that constitute the act of drawing, increasing their ability to observe and analyze both representational and abstract form. Contemporary drawings multiple

issues and flexibility will be addressed. Students will verbally articulate the technical, formal, aesthetic and conceptual goals for a drawing or drawing project. The specific focus of the course will depend on the instructor and may vary from semester to semester. There is a \$35 materials fee for this course.

Satisfies Painting Requirement
Fulfills General Elective for BA
Fulfills Studio Elective for BFA

DR-220-1—Art on Paper

Frances McCormack

3 Units

Prerequisite: 3 Units of Drawing Coursework

This course is an upper division drawing class that will offer the student the opportunity to become further acquainted with the variety of artists working primarily on paper and a variety of approaches to the uses of paper in a body of work. There will be slide talks, visiting artists, one class trip, and lots of time and space to work. After the first two meetings, and with individual consultation from the instructor, students will be expected to focus and work in depth on an individual project. The project will be written up and subject to the approval of the instructor. Approaches can vary from refined drawings, collages, prints, cataloguing ideas for other work, watercolor, books, journals, documenting random processes, etc. Any dry or water media is acceptable. We will look at the work of Vija Celmins, Deborah Orapallo, Shaziah Sikander, Ed Ruscha, William Kentridge, Henry Darger, Chuck Close, Lee Bontecou, John Cage, Brad Brown, and Laylah Ali, among others.

Satisfies Painting Elective
Fulfills General Elective for BA
Fulfills Studio Elective for BFA

Film

FM-110-1—Electrographic Sinema

George Kuchar

3 Units

Prerequisite: None

Electrographic Sinema is an opportunity to learn the basics of production while collaborating on the latest in a long line of glorious testaments to cinematic excess. This production workshop tackles all the dramatic elements of narrative production including lighting, set and costume design, dialogue, directing, acting, special effects and make-up/hair design, all emphasizing low-budget DIY techniques. Students will contribute their personal talents and expressions to the production, which will be screened at the end of the semester. This companion to the legendary AC/DC Psychotronic Teleplays course is a collaborative cinematic adventure with a twist: the footage will be available to all who wish to edit on their own or make abstract concoctions of the existing material for other classes.

Satisfies Film Elective
Fulfill General Elective for BA
Fulfills Studio Elective for BFA

FM-216-1/DT-216-1—Intermediate 3D Modeling and Animation

Greg Lemon

3 Units

Prerequisite: 3 Units of Design and Technology Coursework

This class will focus on utilizing and enhancing the skills learned in DT 116 to help students create a single piece of animated digital art. Students will further explore a variety of 3D digital creative techniques as they each conceptualize and create a polished animated short film, emphasizing shape, form, camera work, mood, and storytelling techniques. The course is designed to lead students through all stages of animated film production, including narrative development, storyboarding, art direction, and editing. Additionally, intermediate Maya tools and techniques will be demonstrated, focusing on advanced polygonal modeling, UV mapping tools, texture painting, IK skeletons, character setup, keyframe animation techniques, lighting and rendering. In summation, the class will provide students with the technical skills needed to produce high-quality animated films, while maintaining an overarching focus on creativity, exploration, and experimentation through a narrative context.

Satisfies Design and Technology Distribution 2 Requirement
Fulfills General Elective for BA
Fulfills Studio Elective for BFA

FM-220-1—Editing Film and Video: History, Theory, and Practice

Jay Boekelheide

3 Units

Prerequisite: 3 Units of Film Coursework or Equivalent

This course will approach editing from both an ideal and a real perspective, emphasizing both the technical and theoretical aspects of editing. To a large degree, every edit is unique; initially there is always trial and error, but there are many aspects all edits share. The beginning of the editing process is about becoming familiar with and acquiring realistic assessments of the footage to be cut. In the collaborative art which results in the creation of media—film and video—the specific job of the editor is to offer a new examination, a new look, a new perspective on the material that has been generated. With few exceptions films are necessarily, to at least some extent, reconceptualized between shooting and cutting. Though editing looks back to intention, to the script, to the shoot, to the crucible in which the work thus far has been done, uniquely it looks forward and takes a dispassionate look at the results—at the successes and the approximations, at the flat-out mistakes, at the rhymes and the dissonances, and at the central and the outlying. In this context editing then directs itself to organizing and reducing, to synthesis and metaphor, to fostering rhythm; it chooses alternate meanings, expressing as clearly as possible the vision imposed on the material by the director. The course will use digital source material to explore these processes in detail. Students will work in Final Cut Pro, initially with materials provided and later on their own projects. In parallel, the course will analyze editing in a number of films, in the first instance as individual films become useful examples in the context of students editing work as it is being performed, and additionally as exemplary

subjects of iconic technique. Editing is a largely subjective activity. This will be immediately apparent as the class compares the differing cuts offered by various students working from the same files. Students will learn the conventions of contemporary editing and when and where it is appropriate to ignore them.

Satisfies Film Intermediate Distribution Requirement
Fulfills General Elective for BA
Fulfills Studio Elective for BFA

FM-220-2—Documentary Film Ethics

Michael Fox

3 Units

Prerequisite: 3 Units of Film Coursework or Equivalent

This course examines the multitude of ethical issues that color and influence the work of practicing documentary filmmakers. The overarching context is the complicated question of the filmmaker's responsibility to his or her subject as well as to the viewer. The purpose of the course is to provide the opportunity for students to become familiar with contemporary and historical debates regarding documentary filmmaking, in order to learn to be more critical consumers of documentaries. As a next step, the students—especially film majors—will be asked to develop and articulate their own ethical standards and guidelines. The ethical issues to be explored and discussed include informed consent, the effect of the camera's presence, factual accuracy vs. artistic license, representation and exploitation (of the subject by the filmmaker and vice versa), the limits of objectivity, and the use of metaphor. The films screened in class will range from explicitly political films to first-person documentaries and will include Nanook of the North, Las Hurdes, Titicut Follies, Grey Gardens, The Good Woman of Bangkok, Nobody's Business, American Movie, Little Dieter Needs to Fly, Bowling for Columbine, Ford Transit, The Fog of War, The Five Obstructions, Czech Dream, Radiant City, and Forbidden Lies.

Satisfies Film Elective
Fulfills General Elective for BA
Satisfies Critical Studies Elective
Fulfills Studio Elective for BFA

FM-220-3/DT-220-3—Cinema 2.0: Shared Distribution between Université Paris 1 Panthéon-Sorbonne and SFAI

Matt Bittani

3 Units

Prerequisite: Application and Meeting with Department Chair Paul Klein Required before Enrollment

This class through collaborative laboratories and fieldwork examines the history and engages the practice of digital and online strategies for the distribution of films over shared networks. The history of filmic collage, personified in artists such as Man Ray and Buñuel to the recent online releases of Wayne Wang, Microcinema, and David Lynch, presents a foundation for the use of networked distribution systems to create globally shared media and films. Students in the class will collaborate with faculty and students from Université Paris 1 Panthéon-

Sorbonne to work with others participating in the network and, in turn, generate streams of work for other projects. SFAI students will then produce work based on the exchanges established by these networked connections. The class also investigates concepts of open-source software and systems of production through a critical and challenging analysis of open source itself and notions of authorship. The shared distribution goal of the class extends the processes and interactions of social networking into the traditional proprietary realms of the solo practitioner.

Satisfies Film Elective
Satisfies Design and Technology Elective
Satisfies Critical Studies Elective
Fulfills General Elective for BA
Fulfills Studio Elective for BFA

FM-220-4/DT-220-4—Remix

Rudolf Frieling

3 Units

Prerequisite: 3 Units of Design and Technology Coursework or Equivalent

Over the last decade, the rise of file sharing sites such as Napster or YouTube has globally sharpened our awareness of a redistribution of content via the Internet. Looking at contemporary practices in social networking and mass media tools, a need to reformulate our understanding of the ways that visual culture is formed and perceived becomes apparent. Historic artistic practices of collage, found footage, and appropriation are discussed in a new perspective within the context of art and media. From the legacy of Bay Area pioneering artist Bruce Connor to contemporary artists such as Cory Arcangel, from the technological to cultural implications of remixing (most recently addressed by Stanford professor Lawrence Lessig), this course will offer a forum for a deepened analysis of our contemporary remix society and provide examples of artistic strategies in media art.

Satisfies Film Elective
Satisfies Design and Technology Elective
Satisfies Critical Studies Elective
Fulfills General Elective for BA
Fulfills Studio Elective for BFA

FM-220-5/NG-220-1—On the Remake:

Appropriation in Contemporary Art

Jennifer Krasinski

3 Units

Prerequisite: NG-101

The "remake" has been a given in the worlds of art and cinema, one that has only recently (if anemically) entered the realm of critical discussion. For filmmakers, the remake no longer has much to do with the value of dramatic literature, but rather more to do with the rise of dramatic literature as "property." For artists, appropriation has served as a means of subversion, but does this choice retain the same power now? This class will address this conundrum as well as the related topics of appropriation, repetition and madness, parody and drag, literature and its (possible?) statutes of limitations, the value of relevance and irrelevance, and others. Students will be asked to produce work that wrestles with or incorporates existing material as an exercise in thinking about the above.

Satisfies Film Elective
Satisfies New Genres Elective
Satisfies Critical Studies Elective
Fulfills General Elective for BA
Fulfills Studio Elective for BFA

FM-380-1—Undergraduate Tutorial

George Kuchar

3 Units

Prerequisite: Junior Standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies Film Elective
Fulfills General Elective for BA
Fulfills Studio Elective for BFA

Interdisciplinary

IN-114-1—Collage

Carlos Villa

3 Units

Prerequisite: Some Painting Experience Helpful

This course combines painting processes that use collage, mixed media, and assemblage, and will concentrate on the use of found or fabricated materials. Discussion will include the different methods of glues and surface attachment as well as experimentation with various painting surfaces beyond the conventional ones. Sculptural approaches to collage will be explored along with the idea of recycling materials.

Fulfills General Elective for BA
Fulfills Studio Elective for BFA

IN-390-1—Senior Review Seminar

Frances McCormack

3 Units

Prerequisite: Senior Standing or Portfolio Review

This course provides an opportunity for seminar-format presentation and review of studio work in the senior year of the BFA program. The strength of this seminar is the development of an ongoing critical dialogue with members of the seminar. This critical discourse will further prepare students for continued development of their studio endeavors after graduation. A final summary statement is required.

Satisfies Senior Review Requirement for BFA

IN-391-1—Honors Interdisciplinary Studio

TBA

3 Units

Prerequisite: Senior Standing

Students must submit a completed and signed HIS contract and portfolio of work or project proposal to be considered for this course. Only students accepted to the course will be eligible to register and receive a studio. The Interdisciplinary Honors Studio is intended to advance the student's development of independent research and projects through one-on-one discussions with a faculty advisor. Subject to the approval of a specific faculty member, a learning contract is drawn up by the student and the faculty advisor. The contract contains a description of the project, the goals to be achieved, and the schedule of on-campus meetings. The student meets with his or her faculty advisor at least three times during the term for continuing guidance and evaluation. Students are expected to have developed a body of work or project proposal, and should demonstrate familiarity with materials and the ability to work in a self-directed manner. Students must submit a signed Interdisciplinary Honors Studio contract (with faculty signature) and a portfolio of work or project proposal for acceptance into this course. At the end of the semester, each student will be required to present a completed body of work or project to a faculty review committee. Students accepted into this course receive individual workspace for the semester. Students must register for three units.

Satisfies the Senior Seminar Requirement
Fulfills Studio Elective for BFA

IN-393-1—AICAD Mobility/International Exchange **Prerequisite: Junior Standing, 3.0 Minimum GPA, 24 credit hours completed at SFAI**

The Mobility Exchange program offers undergraduate students in their junior year the opportunity to participate in a one-semester exchange with an institution in the United States, Canada, Europe, or Japan. All programs operate on a space-available basis. Full credit for fifteen units is given for satisfactory work. Consult the 2009–2010 Student Handbook for further details regarding the program and contact the Student Affairs Office for application materials. Depending upon the institution and the courses successfully completed, satisfies three units of the Liberal Arts elective and twelve units of Major/Studio elective requirement (see your academic advisor regarding specific requirements you may need to graduate).

Satisfies 3 Units of the 6-unit Off-campus Study Requirement

IN-396-1—Internship

Jennifer Rissler

3 Units

Prerequisite: Junior Standing

The internship class is structured as a directed study/tutorial, allowing students to focus on an internship while staying engaged with a faculty advisor throughout their experience. Students are expected to work a minimum of ninety hours on site (an average of six hours per week)

throughout the semester. Readings augment experiential investigations and cover topics including visual arts funding, organizational structure, and the effect of the culture wars on the sustainability of arts organizations. Readings include texts by Martha Rosler, George Yudice, Lewis Hyde, Michael Brenson, Julie Ault, and Andrea Fraser. During tutorial meetings, individual experiences are discussed in depth. Students are encouraged to propose their own internships, and the instructor is available to assist in this capacity.

Satisfies 3 Units of the 6-unit Off-campus Study Requirement
Fulfills a General Elective for the BA
Fulfills a Studio Elective for the BFA

IN-399-1—Junior Semester of Independent Study **12–15 Units**

Academically outstanding undergraduates in their junior year may propose an independent study project of one semester in length, to be undertaken away from the Bay Area. Independent study projects will be subject to the approval of the Director of Registration and Records, a studio faculty sponsor, and the Dean of Academic Affairs. A liberal arts component requires an additional proposal. Independent study credit shall not exceed twelve semester units for studio credit and shall not exceed three semester units in liberal arts. The total studio and liberal arts credit allowable for independent study shall not exceed fifteen units. Only one semester or one summer session of independent study shall be allowed for any student.

Satisfies 3 Units of the 6-unit Off-campus Study Requirement

Directed Study

1–6 Units

Prerequisite: Junior Standing

Directed study is designed for educational needs that are not met by the available curriculum and may be taken in any department. A learning contract is drawn up by the student and a faculty sponsor and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his or her faculty sponsor at least three times in the term for continuing guidance and evaluation. Liberal arts courses also require a proposed reading list. Students may not register for more than six units of directed study in any one semester, and no more than twelve units of directed study may apply to the degree.

May Fulfill the Off-campus Study Requirement

New Genres

NG-101-1—New Genres I

Keith Boadwee

3 Units

Prerequisite: None

This course is an introduction to the conceptual methods of new genres, which is not a medium or material-specific discipline but rather an approach or an attitude towards visual thinking and expression. New genres includes time-based media, performance, and installation, but it is not limited to any single configuration or vocabulary of art. Rather, this beginning-level studio class encourages the thoughtful engagement of complex ideas through visual means.

Satisfies New Genres Requirement
Fulfills General Elective for BA
Fulfills Studio Elective for BFA

NG-141-1—Issues in Contemporary Art

Sharon Grace

3 Units

Prerequisite: None

This course is an investigation of contemporary issues relevant to the development of conceptual art (performance, installation, video, body art, etc.). Through lecture, video, visiting artists and writers, the class will investigate contemporary critical cultural theory as it relates to contemporary art practice.

Satisfies New Genres Art History Requirement
Fulfills Art History Elective for BA and BFA
Fulfills General Elective for BA
Fulfills Studio Elective for BFA

NG-201-1—New Genres II

Sharon Grace

3 Units

Prerequisite: NG-101

This course is the continuation of ideas and foundations begun in New Genres I. New Genres II is primarily designed for new genres students at an advanced level, but students from other disciplines are welcome, pending instructor permission or completion of the prerequisite. In this course students have the opportunity to develop their work free from assignments and with a conceptual based approach to art making. Inclusive of all mediums and forms, tools are applied to each individual's ideas and projects.

Satisfies New Genres Requirement
Fulfills General Elective for BA
Fulfills Studio Elective for BFA

NG-204-1—Installation: Anti-Object

Julio César Morales

3 Units

Prerequisite: NG-101

A course exploring the history of installation art, urban interventions, and performative and time-based installation work by contemporary artists. The class will examine a wide range of installation mediums and artists. The class will also examine fundamental strategies and tactics of producing installation artwork as well as the theoretical aspects to the subject matter. The active studio component to this course will consist of students learning to "adapt" and "explore" personal-based work within their specialized art practice in order to implement a series of in-class installation projects. Other active components will include documentation of artwork through video, photo, audio, and written formats and proposal writing for installation projects.

Satisfies New Genres Installation Distribution Requirement
Satisfies Urban Studies Elective
Fulfills General Elective for BA
Fulfills Studio Elective for BFA

NG-206-1/PH-206-1—Photoworks: Performance, Documentation, Conceptual Photography

Allan deSouza

3 Units

Prerequisite: NG-201

Photography has played a major role in the development of conceptual and performance art, and it has gone beyond just the mere document. Today photography is used widely by contemporary artists in the creation of concept-based work. Context has also shifted with the advent of the Internet where the boundaries are even more blurred. The class is not aimed at addressing technical or darkroom issues or conventions of photography, but the use of the still camera as a tool for idea-based image making. Inclusive of all approaches, scale, execution, and technique, the course challenges students to address in critiques all aspects of their decision-making process. This is a combination seminar/critique class with regular lectures on the historical developments of the role of photography in performance and conceptual art.

Satisfies New Genres Requirement
Fulfills General Elective for BA
Fulfills Studio Elective for BFA

NG-220-1/FM-200-5—On the Remake: Appropriation in Contemporary Art

Jennifer Krasinski

3 Units

Prerequisite: NG-101

The "remake" has been a given in the worlds of art and cinema, one that has only recently (if anemically) entered the realm of critical discussion. For filmmakers, the remake no longer has much to do with the value of dramatic literature, but rather more to do with the rise of dramatic literature as "property." For artists, appropriation has served as a means of subversion, but does this choice retain the same

power now? This class will address this conundrum as well as the related topics of appropriation, repetition and madness, parody and drag, literature and its (possible?) statutes of limitations, the value of relevance and irrelevance, and others. Students will be asked to produce work that wrestles with or incorporates existing material as an exercise in thinking about the above.

Satisfies New Genres Elective
Satisfies Critical Studies Elective
Fulfills General Elective for BA
Fulfills Studio Elective for BFA

NG-302-1/CE-302-1—Cross Media/Ceramic Projects

John Roloff

3 Units

Prerequisite: Any 100- or 200-level Sculpture/Ceramics Course

This course focuses on the practice of sculpture in the context of ceramics and mixed-media explorations. Approaches may include classical sculpture materials, exotic or alternative materials, installation, architecture, photography, animation, video and digital strategies. One emphasis in the class will be to understand and evolve different meanings of ceramics and ceramic-based practice vis-a-vis contemporary art. A range of technical information about ceramics and related materials may range from clay body and glaze formulation to architectural and industrial practices to conceptual approaches.

Satisfies New Genres Elective
Satisfies Sculpture Elective
Fulfills General Elective for BA
Fulfills Studio Elective for BFA

NG-310-1—Advanced Video: The Moving Image

Tony Labat

3 Units

Prerequisite: 6 Units of New Genres Coursework

This class is designed for advanced students who wish to concentrate on and develop their ongoing work with video. Be it single-channel, installation, or as a documentary tool, experimental or narrative, this class will provide a space to stimulate dialogue through critiques, guests, and readings/lectures about and around the developments and shifts occurring in contemporary art. The class will address all aspects of production and post-production, with low and high levels of production, style, and approach considered. Students enrolled in this course are expected to work independently, to define their own projects, and to realize goals that they have established.

Satisfies New Genres Video Distribution Requirement
Fulfills General Elective for BA
Fulfills Studio Elective for BFA

NG-380-1—Undergraduate Tutorial

Jennifer Krasinski

3 Units

Prerequisite: Junior Standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies New Genres Elective

Painting

PA-120—Painting I and II

Jeremy Morgan (PA-120-1)

Bruce McGaw (PA-120-2)

3 Units

Prerequisite: None

This course combines beginning and intermediate instruction in painting. Students will gain an expanded understanding of the painting process through demonstrations, experimentation, readings, and critique discussions. The course content will focus on a comprehensive understanding of pictorial dynamics including composition, materiality, and color. Students will acquire an increased familiarity with the foundational tools and techniques required for the making of paintings and they will learn how to begin, sustain, and complete a work of art. Students will demonstrate an appreciation of how the crystallization of experience, medium, and information can construct a bridge between private experience and shared public awareness. The specific focus of the course will depend on the instructor and will vary from semester to semester. There is a \$35 materials fee for this course.

Satisfies Painting Requirement
Fulfills General Elective for BA
Fulfills Studio Elective for BFA

PA-200-1—Painting II and III

Dewey Crumpler

3 Units

Prerequisite: 3 Units of Painting Coursework

This course provides intermediate and advanced instruction in painting. Through individual and class critique discussions, students will apply the varied conceptual processes involved in the practice of painting as a means for independently generating and resolving meaningful visual ideas. The course will broaden personal painting processes and visual vocabularies in relation to technical and conceptual options. Students will display an awareness of contemporary visual culture reflected through the aesthetic and formal qualities of their work and they will verbally articulate the technical, formal, aesthetic, and conceptual goals for a painting or painting project. Students will learn

the significance of creating a series or sequence of works, which will develop an idea over time. Thorough research, students will increase their knowledge of the historical and contemporary conditions of painting together with their own positioning within these discourses. The specific content and focus of the course will be determined by the instructor. There is a \$35 materials fee for this course.

Satisfies Painting Requirement
Fulfills General Elective for BA
Fulfills Studio Elective for BFA

PA-220-1—Color, In and Out of the Studio **Pegan Brooke**

3 Units

Prerequisite: 3 Units of Painting Coursework

This course will explore color through studio assignments, experiments, readings, and visual materials. The assignments will take place in and out of the studio, with students investigating a single color each week. One week's assignment might involve a discussion of "the context of color," using Lita Albuquerque's 2007 piece *Stellar Axis: Antarctica* and Dan Flavin's 2007 blue-light installation at LACMA; wearing blue eyeglass lenses (colored Mylar) for an afternoon and recording one's shifting perceptions; mixing as many possible versions of "cool and warm blue" with paint or other colored materials; collecting examples of "found blue" and trying to replicate them in the studio; keeping a record of all blues seen during one week; and investigating the history of blue pigment (from Egyptian blue frit and lapis lazuli to "modern" Phthalo Blue). The ways in which color can carry meaning and serve the content and concepts underpinning artwork will be stressed. Students will each create a color journal that will include written materials and observational notes as well as a set of color chips as a guide for future projects. The focus of the course will be to enhance each student's ability to perceive color (noticing) and to use color (experimenting). Some time will be allotted to assisting students in tightening and strengthening the correlation between their own ideas and images and the color used to support them. There is a \$75 materials fee for this course.

Satisfies Painting Elective
Fulfills General Elective for BA
Fulfills Studio Elective for BFA

PA-220-2—Conceptual Representation: Realism, the Painted Image, and the Politics of Everyday Life **Brett Reichman**

3 Units

Prerequisite: DR-120, PA-120

An advanced painting studio, addressing both technical and conceptual strategies for representational painting. Critical realism will be considered in relation to an emerging neoacademicism among contemporary painters: technical facility and aesthetic strategies that formulate direct associations to the politics of everyday life (John Currin, Jenny Saville, Karel Funk, Kurt Kauper, Alexander Ross, Isabella Kirkland, Monica Majoli, etc.). The concept of realism is being redefined as nonreproductive, an interplay between the photographic image, painterly invention, and direct observation. Technically or formally speaking, realism is no longer restricted to the implicit connotation

of photographic realism. Projects will address the necessity of contemporaneity in the painted image relative to identity politics, social reality, and myth; and of commentary on contemporary culture through realism, the surface of the painting, and the manner by which it is constructed. Selected readings will serve as a springboard for critical discussion and will include *Realism* by Linda Nochlin; *Strangely Familiar: Design and Everyday Life* by Andrew Blauvelt; and *Preposterous Violence: Fables of Aggression in Modern Culture* by James Twitchell. The viewing of related exhibitions in San Francisco will address the best and worst of realistic approaches in painting for debate.

Satisfies Painting Elective
Fulfills General Elective for BA
Fulfills Studio Elective for BFA

PA-220-3/DT-220-5—Strategies of Visualization in Traditional and Digital Drawing and Painting **Mark Van Proyen**

3 Units

Prerequisite: 3 Units of Painting Coursework

This course explores aspects of software programs, which can aid and enhance the painting process. Students will learn how to combine digital technology with traditional painting techniques. Students will initially develop computer skills through a series of specific painting projects that incorporate Photoshop and Illustrator. Once a firm understanding of these processes is acquired, students will be challenged to apply these new techniques to further the development of their individual painting practice. Basic understanding of Mac OS X will be helpful. No previous experience with Photoshop and Illustrator necessary. There is a \$35 materials fee for this course.

Satisfies Painting Elective
Satisfies Design and Technology Elective
Fulfills General Elective for BA
Fulfills Studio Elective for BFA

PA-380—Undergraduate Tutorial

Pegan Brooke (PA-380-1)

Dewey Crumpler (PA-380-2)

Jeremy Crumpler (PA-380-3)

Carlos Villa (PA-380-4)

3 Units

Prerequisite: Junior Standing

Tutorial classes provide one semester of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies Painting Elective

Photography

PH-101-1—Photography I

Henry Wessel

3 Units

Prerequisite: None

This course addresses the primary aspects of photography in a relationship to aesthetic development. Light, time, camera, lens, and development of film and paper are stressed in an environment of rigorous laboratory work. Students who believe themselves sufficiently experienced to request a waiver of the PH-101 course content may present a portfolio of twenty prints of their own recent work demonstrating a competence in the medium. In addition a technical test is required. For such a waiver, see the Photography department area manager and to arrange a time for testing, after which a determination based upon the test and print portfolio will be made. There is a \$35 materials fee for this course.

Satisfies Photography Requirement
Fulfills General Elective for BA
Fulfills Studio Elective for BFA

PH-102-1—Materials and Methods

Susannah Hays

3 Units

Prerequisite: PH-101 or Equivalent

This course brings together methods related to the chemical and optical processes used in cameraless, traditional, and alternative imaging. It is designed to give the student knowledge of historical and modern light-sensitive media such as Vandyke, cyanotype, and other silver-salt based emulsions, while experimenting with photography's physical properties in relationship to a variety of surfaces (papers, woods, textiles, metals, and glass). Lecture presentations and lab techniques cover topics to be explored in four short assignments. Final projects, conceived by each student, achieve a creative, self-reflexive path between process and image in 2D or 3D form. There is a \$35 materials fee for this course.

Satisfies Photography Technical Elective
Fulfills General Elective for BA
Fulfills Studio Elective for BFA

PH-110-1—Photography II: Understanding Photography

Linda Connor

3 Units

Prerequisite: PH-101

This course is an intensive investigation of the inherent characteristics and problems of the medium, emphasizing the critical evaluation of student work based on the details of an image as well as the single image within a body of work. This introduces the student to a broad range of photographic practices to experience various manners and conceptual approaches, to which, the medium of photography may be applied. Through assignments, different approaches to self-expression

will be undertaken and experimented with. The student will begin to see how their work fits into the continuum of photography's history.

Satisfies Photography Requirement
Fulfills General Elective for BA
Fulfills Studio Elective for BFA

PH-111-1—Technical Workshop: The Digital Book

Michael Creedon/John DeMeritt

3 Units

Prerequisite: PH-101 or Equivalent

This course incorporates traditional bookbinding principles with modern digital fine art printing skills that help students learn how to create limited edition fine-art books of their artwork. Basic book construction is explored along with a variety of bookbinding materials. By juxtaposing images with words in the form of a limited edition fine-art book, students can expect to fine-tune the intention and meaning of their artwork. Learning the skills available in digital mediums allows students to work in Photoshop CS from digital image files specifically designed, storyboarded, sequenced, edited, and printed in Photoshop CS and InDesign. A color-managed ICC profile workflow is taught to ensure the finest monitor-to-print color and black and white output on rag paper, canvas, transparency film, silk, lustre, or matte or glossy substrates using archival pigment inks. Scanning and printing skills are explored in depth along with page layout and creative page design. Basic Mac computer skills are necessary though no prior knowledge of image or page editing software is required. The most important element is for each student to have a collection of images in either black-and-white or color, and to have the desire to amplify and refine their content through the creation of limited edition fine-art books. There is a \$50 materials fee for this course.

Satisfies Photography Technical Elective
Fulfills General Elective for BA
Fulfills Studio Elective for BFA

PH-120-1—Digital Photography I

Jack Fulton

3 Units

Prerequisite: Any 100- or 200-level Photography Course

This course deals with the fundamental concepts of Photoshop CS while presenting it as the prime essential tool for the photographer and graphic designer. Topics covered include layers and curves; shadow/highlight and color correction; cloning, healing, and paint tools; blending modes; image size/file resolutions; and optimal preparation of files for printing to pigment inks printers. Additional topics include the fundamentals of scanning; setting white and black points; appropriate file formats; and image resolution as it relates to final print size. There is a \$50 materials fee for this course.

Satisfies Photography Digital I Requirement
Fulfills General Elective for BA
Fulfills Studio Elective for BFA

PH-140-1—History of Photography I

Reagan Louie

3 Units

Prerequisite: ARTH-100, ARTH-101

This course offers a survey of the history of photography from its inception in the 1830s through Modernism and up to the present. We will look to the relationship of photography to science, documentation, art and visual culture as a whole and become familiar with the key figures, major practitioners, and important artistic movements of the time. Through discussions and readings, particular attention will be paid to how varied economic, political, and technical elements have impacted the medium and, inversely, how the great undifferentiated whole of photography has similarly influenced changes in modern society.

Satisfies the History of Photography I Requirement

Fulfills General Elective for BA

Fulfills Studio Elective for BFA

PH-206-1/NG-206-1—Photoworks: Performance, Documentation, Conceptual Photography

Allan deSouza

3 Units

Prerequisite: NG-201

Photography has played a major role in the development of conceptual and performance art, and it has gone beyond just the mere document. Today photography is used widely by contemporary artists in the creation of concept-based work. Context has also shifted with the advent of the Internet where the boundaries are even more blurred. The class is not aimed at addressing technical or darkroom issues or conventions of photography, but the use of the still camera as a tool for idea-based image making. Inclusive of all approaches, scale, execution, and technique, the course challenges students to address in critiques all aspects of their decision-making process. This is a combination seminar/critique class with regular lectures on the historical developments of the role of photography in performance and conceptual art.

Satisfies Photography Concept Distribution Requirement

Satisfies New Genres Requirement

Fulfills General Elective for BA

Fulfills Studio Elective for BFA

PH-207-1—Art and Commerce

Muffy Kibbey

3 Units

Prerequisite: PH-101 or Equivalent

This course is a hybrid theory/studio course which examines the nexus between art/photo and commercial work. There is currently a strong intersection between art making and commercial work in magazines, advertising, and fashion. Artists are crossing over into these fields, blurring distinctions between the two areas. The course will examine the current and historical relationship between art and commerce, beginning with art's service to the church and state, and moving to photography's instrumental evolution, and concluding with a close look

at the various ways art and commerce interact now: artists working with corporations, both traditional and not; art photographers creating fashion campaigns; and commercial craftsmen producing art for artists. Students will combine reading and research with the production of their own work which will address the issues of the class. There will be field trips and guests, such as magazine editors and advertising reps.

Satisfies Photography Concept Elective

Fulfills General Elective for BA

Fulfills Studio Elective for BFA

PH-216-1—Sacred and Profane II

Linda Connor

3 Units

Prerequisite: Students may register early for this course. Permission for final registration will be given by the instructor after the portfolio review that takes place during the first class meeting. Nonmajors may enroll with instructor permission and portfolio review if photography is an aspect of the student's work. Students must bring portfolios to the first class for review.

In this course, students will create a detailed body of work conceived in relationship to contemporary art and within the history of human expression. The course will look at a broad range of sacred, mythic, and profane images in a crosscultural framework. Assigned readings, several short papers, some research inspired by students' creative work, and a class presentation will be required.

Satisfies Photography Concept Distribution Requirement

Fulfills General Elective for BA

Fulfills Studio Elective for BFA

PH-220-1—The Documentary Story: Exploring Multimedia

Darcy Padilla

3 Units

Prerequisite: PH-101; Knowledge of Digital Photography Helpful

The intention of this course on documentary photography is to develop an individual project exploring the new possibilities of multimedia. Through gathering information with photography, video, sound, and the written document, students will create an individual presentation. Topics covered include finding and developing story ideas; gaining access; photographic composition, editing and sequencing; introduction to digital video cameras and audio recorders; and the basics of audio and digital video editing. Participants will receive an overview of many styles of documentary photography using multimedia.

Satisfies Photography Concept Elective

Fulfills General Elective for BA

Fulfills Studio Elective for BFA

PH-221-1—Digital Photography II

Adrienne Pao

3 Units

Prerequisite: PH-101

This course introduces students to a more advanced level of the conceptual and technical aspects of digital photography. It is designed for students who already have a basic understanding of digital photographic processes. The course will explore the communicative possibilities of digital prints and web, multimedia, and video applications of the still image. The course will also include discussions of the professional possibilities available to photographers after graduation and instruction on how to produce digital portfolio materials.

Satisfies Photography Digital II Requirement

Fulfills General Elective for BA

Fulfills Studio Elective for BFA

PH-250-1—Visual Translation

John Priola

3 Units

Prerequisite: PH-101; Knowledge of Digital Photography Helpful

This course is an examination of still life through methodology, theory, and practice. The study of historical and contemporary effects used in this genre will inform artistic practice in fabricating still life in the true sense of the term. We'll look at works by such artists as Jean-Baptiste-Siméon Chardin, Marcel Proust, Laura Letinsky, Olivia Parker, Thomas Demand, and Gregory Crewdson, discussing topics such as falsification/sincerity, fiction, metafiction, truth and transformation, and, specifically, the role of the 2D form related to the 3D form. The class will examine the 2D result from a photographic perspective and discuss why and what the photographic medium is doing. Students will develop technical skills through fundamental exercises in lighting and setup, but self-generated projects addressed in critique will be the focus. The goal is to connect personal meaning with conceptual understandings and to produce work with particular intention. Requirements for this course include a strong technical-skill base in at least one media. Camera/darkroom or digital photo experience is highly recommended, but students with painting, printmaking, or other expertise are also encouraged.

Satisfies Photography Concept Distribution Requirement

Fulfills General Elective for BA

Fulfills Studio Elective for BFA

PH-300-1—Pilara Foundation Distinguished Visiting Photography Fellows Seminar

Reagan Louie

3 Units

Prerequisite: 6 Units of Photography Coursework

Students will work directly with internationally recognized photographers and media artists. Each fellow will visit SFAI for one week and function as seminar leaders in coordination with a faculty member. Students will create ongoing work and produce a final project

in response to the issues raised by each visiting fellow. The seminar will meet once a week and will meet the entire week during each fellow's visit. Students will be expected to attend all class sessions.

Satisfies Photography Concept Elective

Fulfills General Elective for BA

Fulfills Studio Elective for BFA

PH-381-1—Special Projects

Henry Wessel

3 Units

Prerequisite: PH-101 or equivalent, PH-110, and PH-140 or PH-141

Each student is expected to present a proposal outlining the nature of the project and goals for the semester. Students meet individually with the instructor.

Satisfies Photography Technical or Concept Elective

Fulfills General Elective for BA

Fulfills Studio Elective for BFA

PH-391-1—Senior Review Seminar

Henry Wessel

3 Units

Prerequisite: PH-101 or Equivalent, PH-110, and PH-140 or PH-141; or Instructor Permission

This is an exit or capstone class, configured for the student to coalesce, define, and prepare to take his or her work into a larger arena of the "real" world or into a graduate program. The class will bring long-term projects to a head and prepare students for their lives as professionals.

Satisfies Photography Requirement

Printmaking

PR-104-1—Lithography I and II

Gordon Kluge

3 Units

Prerequisite: None

The course provides the opportunity to explore the art of lithography and of the image that is produced through drawing and printing. A strong emphasis on direct drawing as well as the use of the photocopy is included. Tools, materials, and chemistry used in this course are covered through demonstrations and discussions. The potential of aluminum plate lithography—both hand-drawn and positive and negative photo plates—is covered in the second half of the class. Techniques of multicolor printing and the use of materials such as inks and paper and how they affect the image are explored. General studio procedures with a strong emphasis on safety are integrated with image-making practice. One-to-one critiques and discussion are scheduled as appropriate. One of the goals is to provide solid information so that the student can work independently. There is a \$35 materials fee for this course.

Satisfies Printmaking Elective

Fulfills a General elective for the BA

Fulfills a Studio elective for the BFA

PR-106-1—Artists' Books: Structures and Ideas

Charles Hobson/Macy Chadwick

3 Units

Prerequisite: None

This class looks at the qualities of books that have the potential for creative expression beyond the typical notion of a book. Building on characteristics such as the potential for storytelling, performance, and unique methods of display, the class will examine the relationship between word and image and the structure and sequencing of information. The focus will be on letterpress printing as a means to producing artists' books. Students will learn how to make polymer plates to print on the Vandercook press. Other letterpress image generation techniques such as pressure printing and relief printing will be covered. There is a \$35 materials fee for this course.

Satisfies Printmaking Elective
Fulfills General Elective for the BA
Fulfills Studio Elective for the BFA

PR-114-1—Introduction to Relief and Screen Printing

Juan Fuentes

3 Units

Prerequisite: None

Students will have the opportunity to explore two very rich mediums in one course. We begin with basic fundamentals for relief printing, drawing directly on linoleum or wood, the proper use of cutting tools for preparation of a single or multi-block process. Students are exposed to traditional Japanese methods of hand printing, inking of the block, and the proper setup and use of the etching press in relief. Students will be given basic instruction in preparation of images for screen printing by drawing, or the use of rubylith for hand cut stencils. Students can also use digital images or xerox images for printing. Students will learn the basic setup of single graphic and multicolor images, registration and proper mixing of colors and cleanup. The class will use these two mediums to explore basic printmaking principles; we will look at examples in relief and screen printing from a historical and contemporary social political perspective and how these two mediums have been applied by others.

Satisfies Introduction to Printmaking Requirement
Fulfills a General Elective for the BA
Fulfills a Studio Elective for the BFA

PR-202-1—Etching I and II

Mark Zaffron

3 Units

Prerequisite: PR-101 or Equivalent

This class continues the exploration of the medium of intaglio. Through demonstration and class participation, students continue their exploration of the medium. Various methods of making plates as well as collaborative projects will be encouraged. Students will use the information acquired in intaglio to create a print portfolio, installation, or individual prints exhibited as a series. Individual and group critiques are included. There is a \$35 materials fee for this course.

Satisfies Printmaking Elective
Fulfills a General Elective for the BA
Fulfills a Studio Elective for the BFA

PR-220-1—Art of the Street

Aaron Terry

3 Units

Prerequisite: Screen Printing

Half seminar and half workshop. Through readings and lectures this class will cover the history of the poster, from the WPA (Works Progress Movement) Poster Movement of the 1930s in the US to the Cuban Poster Art Movement under the Castro regime (such as OSPAAAL, the Organization in Solidarity with the People of Africa, Asia, and Latin America). The class will explore in depth the role that the poster has played in building community, stimulating political action, and impacting social and cultural consciousness throughout the twentieth century. We will look at the work of artists ranging from Warhol and Rauchenberg to Emory Douglas and Ester Hernandez, with special guests, designers, and curators as well as class trips to the Hoover Institute Archives and the Mission Cultural Center. Since rudimentary screen printing materials are so affordable and readily available, we will focus predominantly on the screen print as a means of realizing individual and group projects in the class. Students will design and produce their own posters, learning and using different types of processes for making and distributing their proposed poster campaigns.

Satisfies Printmaking Elective
Satisfies Urban Studies Elective
Satisfies Global Studies Requirement
Fulfills a General Elective for the BA
Fulfills a Studio Elective for the BFA

PR-301-1—Multiplicity

Tim Berry

3 Units

Prerequisite: Any 100- or 200-level Printmaking Course

Traditional technologies in printmaking were developed as a direct reaction to the need for more widespread distribution of information. Individual approaches developed as artists engaged these technologies and began to emphasize their individual attributes as a means of expression while still paying homage to their primary property—the ability to reflect “multiplicity.” Contemporary artists are now examining these individual attributes as part of a larger language and are concerned with how they can be combined with other media. In this class contemporary issues in printmaking will be examined through the use of a two-fold approach. The first section of the semester will involve an examination of the history and evolution of these issues. Slides, articles, and discussions will be our primary avenues of investigation. During this section, class participants will be developing a proposal for an extended studio project reflecting these new definitions of printmaking. Class participants will then begin to execute these projects. Class time will then be spent on individual and class critiques (at least two each) of these projects as they develop. Other readings will also be introduced and at least one press visit will also occur during the second half of the semester. The final two days of the semester will involve every class member presenting his or her finished project for the final critique.

Satisfies Printmaking Advanced Requirement
Fulfills a General Elective for the BA

Fulfills a Studio Elective for the BFA
Satisfies History of Printmaking Requirement

Sculpture

CE-100-1—Ceramics I: Fabrication

Ian McDonald

3 Units

Prerequisite: None

This course is an introduction to the processes, techniques, and issues of contemporary ceramics. Students will learn a range of direct construction methods in clay and to build projects investigating issues of space, design, materiality, process, and function. The course will also cover utilization of raw materials and multiple clay bodies and introductory low-fire surface treatments. This class will serve as the foundation for further study in clay and ceramics and will introduce students to both historical and contemporary issues related to clay materials, exploring the formal and conceptual language of the things a culture creates.

Satisfies Sculpture Elective
Fulfills General Elective for the BA
Fulfills Studio Elective for the BFA

CE-302-1/NG-302-1—Cross Media/Ceramic Projects

John Roloff

3 Units

Prerequisite: Any 100- or 200-level Sculpture/
Ceramics Course

This course focuses on the practice of sculpture in the context of ceramics and mixed-media explorations. Approaches may include classical sculpture materials, exotic or alternative materials, installation, architecture, photography, animation, video and digital strategies. One emphasis in the class will be to understand and evolve different meanings of ceramics and ceramic-based practice vis-a-vis contemporary art. A range of technical information about ceramics and related materials may range from clay body and glaze formulation to architectural and industrial practices to conceptual approaches.

Satisfies Sculpture Elective
Satisfies New Genres Elective
Fulfills General Elective for BA
Fulfills Studio Elective for BFA

SC-140-1—History of Sculpture: Theory and Methods

Richard Berger

3 Units

Prerequisite: None

This course covers the significance of art making, concentrating on sculpture, in various cultures throughout history, with emphasis on the period from the Renaissance through the twenty-first century. Because art history can be a tool for making art in the studio, this course will help students develop a solid historical context, which can

then become a resource for their own art making. Sculpture art history taught from a studio practitioner's point of view.

Satisfies Sculpture Art History Requirement
Fulfills General Elective for the BA
Fulfills Studio Elective for the BFA

SC-190-1/CE-190-1—Kitsch

John DeFazio

3 Units

Prerequisite: None

Kitsch as it continues to be the dominant perception of art for the masses. Starting the discussion at the nineteenth Century with the Pre-Raphaelite's obsessive theatricality which influenced generations of poster art and bad poetry; the mass produced Wedgwood ceramics which commodified the tasteful Neoclassical style through the Victorian Period; and the Civil War era engravings of Currier & Ives which illustrated America's "manifest destiny." Then we have Degas's ballerinas and Renoir's overblushed bourgeoisie to dissect in the shadow of the Eiffel Tower. The business side of Kitsch expanded into the twentieth century with Hollywood films providing a vehicle for cheap sentimentality that sometimes transcended into art such as *The Wizard of Oz*, *Citizen Kane*, and the 1950s *Rebel Without a Cause*, which kicked in the door for youth culture. Another aspect explored is the effect kitsch has played in defining cultural identities through stereotyping ethnicity with the tourist industry. Also, deconstructing political memorabilia disseminated to seduce a population: Mao, Lenin, Mussolini, and Hitler who were masters of visual propaganda, and the fabrication of "Americana" like Mount Rushmore, Norman Rockwell illustrations, and the plaster busts of JFK, RFK and MLK. A closing chapter will explore the phenomenon of simulacra that reaches its zenith in Las Vegas with casino architecture that attempts to distill the essence of world culture in a weekend package.

Satisfies Sculpture Requirement
Satisfies Critical Studies Elective
Fulfills General Elective for the BA
Fulfills Studio Elective for the BFA

SC-200-1—Processes of Replication

John Roloff

3 Units

Prerequisite: Any 100-level Sculpture/Ceramics
Course

An intermediate sculpture class in which students will focus on processes of replication using molds and other serial technology. Technical and supportive information in a range of appropriate materials and processes will be provided including rigid and flexible molds in a range of materials and vacuum forming. Students will work on projects concerned with the replication of found, constructed, or figurative objects and assemblages of various scales and contexts. This class is part of a series of courses that further explore issues in sculpture, installation, and mixed-media work. Information about contemporary sculpture and ceramics in the form of slides and video will also be presented.

Satisfies Sculpture Elective
Fulfills General Elective for the BA
Fulfills Studio Elective for the BFA

SC-220-1/DT-220-1—Art like Architecture

Richard Berger

3 Units

Prerequisite: One 100 Level Sculpture/Ceramics or Design and Technology Course

In this course students will examine architectural thought and process for the production of art. Students will explore strategies for integration of architectural concepts into their work using models, prototypes, proposals, fragments, personal forms, modular elements, basic structures and collaboration. A range of traditional and alternative materials and strategies, will be considered to answer such issues as space, scale, mobility, and site. The class will also look at the potential of art/architectural strategies to engage social, economic, ecological, psychological, and global issues. The course and instruction is centered on the wood, metal, and fabric shops, including mixed-media and low-tech electrical. The work of such artists as Franz Erhard Walther, Los Carpenteros, Lucy Orta, Allen/Ellen Wexler, Siah Armajani, Andrea Zittel, Vito Acconci, Atelier van Lieshout, Thomas Hirshhorn, Hélio Oiticica, and Rikrit Tiraviniya will be examined in the context of this exploration.

Satisfies Design and Technology Elective
Satisfies Sculpture Elective
Satisfies Urban Studies Elective
Fulfills General Elective for BA
Fulfills Studio Elective for BFA

SC-250-1/DT-250-1—Intermediate Physical Computing and Programming (Activating Objects)

Chris Palmer

3 Units

Prerequisite: DT-150

In this continuation of Introduction to Activating Objects, students will develop a further understanding of microcontroller programming and the use of sensors, actuators, and subprocessors in interactive and electronic art. Importantly, this course will also emphasize, from a product-design perspective, the aesthetic/production value of student projects. Course work will include hands-on use of the Arduino microcontroller as well as development of more advanced programming skills in languages such as Wiring, Java, and MAX/MSP. Students will gain a deeper understanding of historical and contemporary uses of microcontrollers in the arts, while working on interactive art projects. Ongoing critique of student work within the framework of these historical and contemporary applications is an essential component of the class. Since many of the projects completed in the course rely on audience participation, options for organizing presentation of final work outside of traditional exhibition space will be investigated.

Satisfies Sculpture Elective
Satisfies Design and Technology Elective
Fulfills General Elective for BA
Fulfills Studio Elective for BFA

SPRING 2010 GRADUATE COURSES

School of Interdisciplinary Studies

Art History

ARTH-500-1/CS-500-5—Spheres of Interest: Experiments in Thinking & Action **Renée Green** **3 Units**

In this seminar, students will explore the specific areas of interest in which the guest participants of the Graduate Lecture Series are engaged. One goal of this seminar is to enable students to investigate lecture topics at an advanced level via materials including texts, films, and sound, in order to engage in an informed and concentrated dialogue with the guests about aspects of their ideas and productions. Another goal is to question and stimulate ideas and ways of working via these forms of exchange. Some of the topics have included a project on film and biopolitics, a process to begin reevaluating the avant-garde paradigm of transgression, a noise symposium, curatorial experiments, an undeliverable address, trauma production, the global image economy in art and architecture, painting considered in relation to shifting contexts, artists working with sound in film, video and installations, sound work, and sound politics.

ARTH-520-1—Theories of Deconstruction/ Imagined Reconstruction in Contemporary Art and Architecture **Ginger Wolfe Suarez/Primitivo Suarez Wolfe** **3 Units**

In this class we will be exploring foundational texts on deconstruction and examining how these ideas have evolved and been applied in various fields, genres, and mediums of art. Some questions we will be posing as a starting point include these: Why was deconstruction, as a movement, necessary to unravel a particular set of canonical western ideas about spatial identity, hierarchy, and progress? Are these ideas outdated as a method of evaluation and what is their relevance today? Most importantly, how can we now suggest and create new theories around the same ideas? Class readings will include texts by Latin American, American, and European philosophers, theorists, artists, architects, and activists. Some writings we will be examining include those by Manuel Delanda, Hélène Cixous, Jacques Derrida, and Paolo Freire, to name a few. Some artists, activists, and architects to examine include Ultra-Red, Alice Aycock, Daniel Libeskind, and Zaha Hadid, among others. The underlying goal of this class is to expose students to a more nuanced, inclusive, and deepened understanding of the historical and theoretical trends which continue to affect us today.

ARTH-520-2—The Ground beneath Our Feet: Contemporary Art and the Landscape Tradition **Karen Rapp** **3 Units**

In art and culture alike, landscape has long been equated with the remote—with tranquil, open spaces long assumed to be outside of—or, at the very least, a reprieve from—the concerns of modernity. Yet a host of recent art production in a variety of mediums, ranging from photography to performance, has sought to challenge landscape's historically romanticized status by considering it as a site of pressing contemporary concern. For some artists and artist groups this means recasting the western deserts of the United States—long bound up (if problematically) in nineteenth-century notions of western expansion—as sites of nuclear testing, toxic waste disposal, and historical inequity. For others it means considering land in more global terms relative to questions of national sovereignty, territorial disputes, border crossings, and migrations. This deromanticizing impulse might be considered a hallmark of one strain of contemporary land-based work. At the same time, a second, parallel strain seems more intent on reviving the utopian associations of remote places, often by turning to imaginary places, fictional journeys, and technologically modified environments to revive a fantasy of an elsewhere. Addressing both deromanticizing and reromanticizing approaches, this course considers a wide range of contemporary engagements with the landscape tradition and seeks to develop both a historical lineage for their development and a contemporary theoretical context for their interpretation. Looking back to precedents in nineteenth-century landscape painting and 1970s Earthworks art and forward to more recent discussions about the space-time compressions of globalization, the influence of technology on our experience of space, and the renewed interest in geography in humanities study, it considers what terms like “land,” “space,” and “remoteness,” might mean to artists working today.

ARTH-520-3—Post-Orientalisms: East Asian Diasporas and the Visual Arts **Laura Fantone** **3 Units**

This course will consider the ways in which the visual arts have been explored and utilized, especially film and video since the 1970s, within the context of the East Asian Diaspora. The geopolitical aspects of Asian diaspora in recent history will be analyzed through a postcolonial framework, linking current global imaginaries to colonial era conceptions of art and “the orient,” postcolonial metropolitan spaces and peripheries, and the changing relationship of audiences to representations of Asia in cinema and art. The course will also address migrations as movements of people, matter, and memories that give rise to complex trafficking in desires and alterity in the context of contemporary globalization. Visual arts will be the main focus and will be discussed in relation to writing, specifically writing diaspora in contemporary global cultural landscapes. Video art, photography, biography and calligraphy appear in a continuum, as political and poetic strategies of displacement of a Western, colonial imaginary (often called “orientalist”) that insists on inscribing Asia as “the past.” The current international art world has exposed conventional notions of centers and peripheries as historically constructed, envisioning Asia as urban, modern and future-oriented, as well as deeply connected with global capital. We will examine contemporary visualizations of Asia

as a global assemblage of postcolonial, posthuman, in/appropriated subjects and deterritorialized locations. The class will take into consideration migrations and artworks, as well as the interstitial spaces of creation available to diasporic artists.

ARTH-528-1—Screen Histories, Screen Memories

Krista Lynes

3 Units

What are we to make of the importance of the screen in contemporary art? This course considers the history of the screen in artistic practice, from early dioramas and panoramas to film, television, video, public projections, slide shows, and digital media. Screen histories allow us to think video that looks like film, film that borrows from video's phenomenological emphasis, monitor-based and projected works, backlit photographs and new mobile devices. We will discuss not only the development of screen surfaces in art practice, but also theoretical works that examine the importance of the screen both in mediating social relationships and in defining modes of spectatorship. We will cover early discussions of new technology, psychoanalytic film theory, television studies, video art, and new media studies' focus on what has been termed "haptic visuality."

ARTH-530-1—Art Practice and Everyday Life: The Legacies of the Readymade

Claire Daigle

3 Units

This course will take as its starting point the readymade, Marcel Duchamp's critical gesture of introducing commercially produced objects into the art institutional context and will trace its consequences touching on the work of such key figures as John Cage, Allan Kaprow, and Yvonne Rainer. It will also consider the shift of attention over the course of the twentieth, and into the twenty-first, century toward an aesthetic of the everyday and begin to postulate some reasons for this phenomenon and to come to terms with the paradoxes that arise at the juncture of art and lived experience. What forms or techniques are particular to bringing the banal into visibility? Topics of focus will include the intersection of art engaged with the commonplace and traditions of realism, the Situationist *dérive*, the political tenor of the quotidian, the focus on housework in relation to feminist art practice, archival and documentary art production, and the role of artist as ethnographer. A central thinker for the course will be Georges Perec. We will read his *Life: A User's Manual* in conjunction with his theoretical texts. Other key writers will include Henri Lefebvre, Michel de Certeau, Molly Nesbit, and John Roberts. Close attention will be paid to a wide-ranging group of artist-scavengers and tinkerers with the mundane: Agnès Varda, Georges Adéagbo, Francis Alÿs, Hélio Oiticica, Vladimir Arkipov, Fischli and Weiss, and Yoko Ono. Careful notice will be paid to the cultural specificity of ordinary experience. The course hopes to encourage heightened attention to the overlooked and to material processes, those instances like "the sound or music," as Duchamp wrote, "which corduroy trousers make when one moves."

ARTH-590-1—Thesis I: Independent Investigations

Dale Carrico

3 Units

In this seminar course, methodologies for research and writing will be explored in relation to theses and developing projects. Students develop their bibliography and identify source materials for ongoing independent research. This course is intended to advance the development of thesis research and writing through individual student presentations, group discussion and review, and one-on-one discussions with the instructor.

Fulfills Requirement for the MA in History and Theory of Contemporary Art

ARTH-591-1—Thesis II: Collaborative Projects

Meg Shiffler

3 Units

This course provides the context for the collaborative project that, along with the student's individual thesis, forms the capstone of the MA program. Students from all three MA programs work together to define, research, and present a group project focusing on a crucial aspect of contemporary art and its critical contexts. Students take responsibility for all aspects of the project, which may include topical research and writing, curatorial work related to project design, budgeting, selecting and commissioning artwork, exhibition design, and public outreach, thereby gaining professional experience in art historical research, programming and presentation. Past projects have included film screenings, art exhibitions, public events, and print and web-based publications on a variety of themes.

Fulfills Requirement for the MA in History and Theory of Contemporary Art

Critical Studies

CS-500-1/ARTH-500-1—Spheres of Interest: Experiments in Thinking & Action

Renée Green

3 Units

In this seminar, students will explore the specific areas of interest in which the guest participants of the Graduate Lecture Series are engaged. One goal of this seminar is to enable students to investigate lecture topics at an advanced level via materials including texts, films, and sound, in order to engage in an informed and concentrated dialogue with the guests about aspects of their ideas and productions. Another goal is to question and stimulate ideas and ways of working via these forms of exchange. Some of the topics have included a project on film and biopolitics, a process to begin reevaluating the avant-garde paradigm of transgression, a noise symposium, curatorial experiments, an undeliverable address, trauma production, the global image economy in art and architecture, painting considered in relation to shifting contexts, artists working with sound in film, video and installations, sound work, and sound politics.

CS-500-2—Reading with Deleuze Nearby
tammy ko Robinson
3 Units

This course will take on the question of a Deleuzian contribution to both critical studies and cinema studies. We will be reading across Gilles Deleuze's prolific body of writing, including both *Cinema I* and *Cinema II* books, the *Movement-Image*, the *Time-Image* and his collaboration with Felix Guattari in the two volumes of *Capitalism and Schizophrenia*. We will take various art cinema practices as case studies in order to support a grounded analysis of his notions of affect, ethics, and politics. To support our project, we will be drawing upon the work of Massumi and Williams on affect and structures of feeling, as well as what Sandoval calls the potential for "oppositional technologies of power" articulated in the prophesizing theorizations of Fanon, Cesaire, Barthes, Anzaldua, and Said.

CS-500-3—Consumption and Commodity Culture
Robin Balliger
3 Units

Consumption is a deadly disease characterized by the wasting away of the human body, but leading economists now cite consumption as essential to the "health" of society. This course explores the contradictions and complexities of a term deployed in discourses as diverse as economic development, environmental catastrophe, and social/aesthetic distinction. In global neoliberalism, consumption and commodity fetishism have assumed a central role in everyday life, raising important questions about the circulation of signs and objects in relation to desire, subjectivity, governance, and power. Recent literature on consumption also emphasizes its active, meaningful role in the construction of identity and deterritorialized community. The course includes major consumption theorists, such as Marx, Veblen, Bourdieu, Baudrillard, Yúdice, and Garcia Canclini, and additional readings on commercial culture, commodity worlds, and corporate intervention in the arts.

CS-500-4—Zen, Performance, Architecture
Takeoshi Nishiuchi
3 Units

Examines the architectonics of performance that springs from medieval Japanese Zen Buddhist thought and its application to contemporary performing arts and their spatial constructions. The course focuses on the performative presence of self-forgetting. The presence is located in an actual architectural space where the performer and the spectator meet each other and play their mimetic transformations of existent-as-another. In this location, the mortals let their ego-consciousness drop off, and move between that which is "I-Here" and that which is "You-There." The examination is carried out, in particular, by studying Rikyu, the most important medieval Japanese aesthete who explored the way in which thought could be actualized as ritual performance-and-architecture, with reference to modern Western architects and sculptors (Peter Eisenman, Fred Sandback, Wolfgang Laib, etc.).

Satisfies an Urban Studies Elective

CS-500-5/US-500-1—Ethnographic Media: Theory and Practice
Thor Anderson
3 Units

In this class we examine the major genres of ethnographic film and media—from early observational classics to more recent experimental work. Some case studies will be developed, and a handful of films will be studied both in terms of form and content. In other words, the specialized contributions of ethnographic photography and cinema can be best appreciated within their specific cultural and theoretical contexts. In other cases, we will be looking at media for their innovative approaches to the craft of documentation, and the analysis will center on matters of technique and philosophy as well as ethnographic exposition. Students will develop final projects that utilize the principles and practices of visual anthropology for ethnographic research. While we anticipate that most students, working in small teams, will produce short films or videos, other media will be considered on a case-by-case basis.

CS-502-1—Culture Industry/Media Matters
Frank Smigiel
3 Units

This course is organized along two lines of inquiry: metarecycling and network society. In this course we will engage in a historical and contemporary review of the emergence and shifting role of media as a sensorium shaping perception imbricated in local and global logics of machine, user, and community. We will also explore notions of architecture and property as articulated in cyberspace, critiques of development and culture with its institutionalized arrangements of ICT4SD and CTCs, and formations of digitally mediated networks and mobilizations.

Satisfies Core Requirement for MA in History and Theory of Contemporary Art, Exhibition and Museum Studies, and Urban Studies

CS-504-1—Research and Writing Colloquium
Krista Lynes
3 Units

This course immerses MA students in the History and Theory of Contemporary Art, Urban Studies, and Exhibition and Museum Studies programs in the research, documentation, and writing methodologies that are fundamental to conducting original research and other investigative projects (exhibitions, public interventions, etc.) within the student's area of emphasis. The colloquium will be interactive in format, with an emphasis on close working relationships with both the instructor and students/peers. Exemplary practices that shape the discourses of contemporary art, visual studies, and urban studies will be explored collectively according to a syllabus developed by the instructor in consultation with the students, in relationship to their developing projects and theses ideas. By the end of the semester, each student will have prepared an individual bibliography related to a prospective thesis topic, as well as a ten-to-fifteen-page research proposal and plan. These materials will be reviewed by a faculty panel (three faculty members, including one studio faculty member) convened in consultation with the instructor, the Dean of Graduate Studies, and the program chairs.

Satisfies Core Requirement for MA in History and Theory of Contemporary Art, Exhibition and Museum Studies, and Urban Studies

Exhibition and Museum Studies

All Exhibition and Museum Studies and Urban Studies courses may be used to fulfill the Critical Studies requirement (with the exceptions of Thesis I and II).

EMS-520-1—Education in an Art Context Dominic Willsdon

3 Units

This is a course about the social and aesthetic contexts of educational practice. It comprises a series of case studies. In each case, we will be studying the relationship between educational and aesthetic practice, and how that relationship creates or organizes a public. The ultimate aim of the course is to imagine the educational possibilities of contemporary art museums, through an understanding of other public contexts in which educational and aesthetic dimensions have been intertwined.

EMS-590-1—Thesis I: Independent Investigations Dale Carrico

3 Units

In this seminar course, methodologies for research and writing will be explored in relation to theses and developing projects. Students develop their bibliography and identify source materials for ongoing independent research. This course is intended to advance the development of thesis research and writing through individual student presentations, group discussion and review, and one-on-one discussions with the instructor.

Fulfills Requirement for the MA in Exhibition and Museum Studies

EMS-591-1—Thesis II: Collaborative Projects Meg Shiffler

3 Units

This course provides the context for the collaborative project that, along with the student's individual thesis, forms the capstone of the MA program. Students from all three MA programs work together to define, research, and present a group project focusing on a crucial aspect of contemporary art and its critical contexts. Students take responsibility for all aspects of the project, which may include topical research and writing, curatorial work related to project design, budgeting, selecting and commissioning artwork, exhibition design, and public outreach, thereby gaining professional experience in art historical research, programming and presentation. Past projects have included film screenings, art exhibitions, public events, and print and web-based publications on a variety of themes.

Fulfills Capstone Requirement for the MA in Exhibition and Museum Studies

Urban Studies

All Exhibition and Museum Studies and Urban Studies courses may be used to fulfill the Critical Studies requirement (with the exceptions of Thesis I and II).

US-500-1/CS-500-5—Ethnographic Media: Theory and Practice

Thor Anderson

3 Units

In this class we examine the major genres of ethnographic film and media—from early observational classics to more recent experimental work. Some case studies will be developed, and a handful of films will be studied both in terms of form and content. In other words, the specialized contributions of ethnographic photography and cinema can be best appreciated within their specific cultural and theoretical contexts. In other cases, we will be looking at media for their innovative approaches to the craft of documentation, and the analysis will center on matters of technique and philosophy as well as ethnographic exposition. Students will develop final projects that utilize the principles and practices of visual anthropology for ethnographic research. While we anticipate that most students, working in small teams, will produce short films or videos, other media will be considered on a case-by-case basis.

US-590-1—Thesis I: Independent Investigations Dale Carrico

3 Units

In this seminar course, methodologies for research and writing will be explored in relation to theses and developing projects. Students develop their bibliography and identify source materials for ongoing independent research. This course is intended to advance the development of thesis research and writing through individual student presentations, group discussion and review, and one-on-one discussions with the instructor.

Fulfills Requirement for the MA in Urban Studies

US-591-1—Thesis II: Collaborative Projects Meg Shiffler

3 Units

This course provides the context for the collaborative project that, along with the student's individual thesis, forms the capstone of the MA program. Students from all three MA programs work together to define, research, and present a group project focusing on a crucial aspect of contemporary art and its critical contexts. Students take responsibility for all aspects of the project, which may include topical research and writing, curatorial work related to project design, budgeting, selecting and commissioning artwork, exhibition design, and public outreach, thereby gaining professional experience in art historical research, programming and presentation. Past projects have included film screenings, art exhibitions, public events, and print and web-based publications on a variety of themes.

Fulfills Capstone Requirement for MA in Urban Studies

Topic Seminars

NG-500-1—Alternative Contexts

Allan deSouza

3 Units

This course is intended for students interested in creating projects outside of conventional contexts. The streets, the city, public and private spaces, visibility and camouflage, subversion and decoration, social intervention, installation, performance, and video are some of the means and approaches that will be explored during this course. Since this is a studio class, students will create projects and works during the semester, from proposal to execution to documentation.

Satisfies Urban Studies Seminar Elective

PA-500-1—Winifred Johnson Clive Foundation Distinguished Visiting Painting Fellows Seminar

Mark Van Proyen

3 Units

In this course, we will interact with three internationally renowned painters who will join the seminar community in critical discussions about contemporary painting. Individual studio tutorials with each of the fellows will provide students with direct critical feedback on their studio work. Public lectures and colloquia presented by the fellows will further an understanding of their studio practice and provoke in-depth examinations of contemporary art. Students will be required to attend the three Winifred Johnson Clive Foundation Distinguished Visiting Painting Fellows lectures and their related colloquia, and to host studio critiques with each of the fellows. In addition, the seminar will facilitate the examination of participants' artworks as they address themselves to the social space formed by the seminar community. Each student will be required to present current work twice during the course of the semester, and will also be required to attend all other seminar critiques. Students will be required to respond to each other's presented work in both verbal and written form.

School of Studio Practice

Graduate Critique Seminars

3 Units

Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips.

GR-500-1

GR-500-2

GR-500-3

GR-500-4

GR-500-5

GR-500-6

GR-500-7

GR-500-8

GR-500-9

GR-500-10

GR-500-11

GR-500-12

GR-500-13

GR-500-14

Laetitia Sonami

Tony Labat

Allan deSouza

Sharon Grace

Julio César Morales

Brett Reichman

Frances McCormack

Carlos Villa

Dewey Crumpler

Reagan Louie

Linda Connor

Richard Berger

Jeannene Przyblyski

Jack Fulton

Graduate Tutorials

3 Units

Tutorials are specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester. Unless otherwise indicated, the first meeting of Graduate Tutorials is at Third Street Graduate Studios.

GR-580-1

GR-580-2

GR-580-3

GR-580-4

GR-580-5

GR-580-6

GR-580-7

GR-580-8

GR-580-9

GR-580-10

GR-580-11

GR-580-12

GR-580-13

GR-580-14

GR-580-15

GR-580-16

GR-580-17

Laetitia Sonami

Jay Rosenblatt

Will Rogan

Keith Boadwee

Pegan Brooke

Brett Reichman

Bruce McGaw

Josephine Taylor

Jeremy Morgan

Dewey Crumpler

John Priola

Alice Shaw

Adrienne Pao

Ian McDonald

Mildred Howard

Mark Van Proyen

Amy Todd

Post-Baccalaureate Seminar

PB-400-1

Tony Labat

3 Units

All Post-Baccalaureate students must enroll in this seminar, which will focus on critiques of student work from all disciplines represented in the program. Conceptual and material methodology will be emphasized. The seminar may include lectures, readings, and field trips.

Graduate Lecture Series

GR-502-1—Spheres of Interest: Experiments in Thinking & Action

Renée Green

0 Units

One stimulus for thinking about this series is provided by this sentence: "Only because art has left the sphere of interest to become merely interesting do we welcome it so warmly" (Giorgio Agamben, *The Man without Content*). It is easily possible to feel indifference toward the "merely interesting." In response to what can appear as a perpetual state of "interesting" spectacles, the invited speakers address these paradoxes of living. Their presentations and seminars will serve as opportunities to grapple with productions, conditions, and perspectives that can stimulate other kinds of responses. The speakers will not invite smooth or easy receptions of the aural, visual, or spatial operations with which they are engaged, but will, in contrast, raise questions from the perspective of producers and analysts about present and past forms of being and production.

The Graduate Lecture Series Is Required for All First-year MFA and MA Students

Teaching Practicum

GR-588-1—Teaching Practicum: Transmitting Art Practices

Meredith Tromble/Jennifer Rissler

3 Units

In this course linking theory and practice, we will critically examine the training of artists in the context of histories of ideas and institutions, and the testimony of artists regarding the interchange between their teaching and studio practices. We will consider historical models of artistic transmission and their relationship to instruction in visual art, and theories of learning and education. The seminar portion of the class will cover several models and artists to illustrate the relationship of artists to instruction, including the Bauhaus (Walter Gropius, Josef Albers), "progressive education" as modeled by John Dewey and incorporated into the Black Mountain College Experiment, the post-studio phenomenon of CalArts and SFAI and their relationship to the growth of the MFA degree, and other contemporary developments. Students will meet in seminar five times during the semester. Readings include material from *Art Subjects* by Howard Singerman, *Why Art Cannot Be Taught* by James Elkins, and others. Students will be paired with faculty members in undergraduate seminars and studio courses to observe teaching methods and to gain hands-on teaching experience for a minimum of three hours per week.

The Teaching Practicum Carries 3 Units of Graduate Credit and There Is No Tuition Remission

Graduate Reviews

GR-592-1—Graduate Intermediate Review

0 Units

At the end of the second semester, students are required to register and to present work for intermediate review. Students who pass the review will proceed to the second year of the MFA program. Students who fail the review will be placed on academic probation and will be reviewed again during the following semester. Students who fail two reviews will be dismissed from the program.

GR-594-1—Graduate Final Review 0 Units

At the beginning of their final semester of the MFA program, students are required to register for final review. Students may attempt their final review twice (near the end of the fourth, fifth, or sixth semester in the program). Students who do not pass this review before the end of their sixth semester in the program will not receive the MFA degree.

Graduate Assistantships

GR-587-1—Graduate Assistantship 0 Units

A limited number of graduate assistantships (GAs) may be available. Under the supervision of a faculty member teaching a graduate course, graduate assistants perform the same responsibilities as teaching assistants, except their load does not include teaching. Graduate assistants will receive a stipend.

GR-597-1—Graduate Teaching Assistantship 0 Units

Graduate students who are enrolled in nine or more units in their third through sixth semesters are eligible to apply for a teaching assistantship. Under the supervision of a faculty member teaching an undergraduate course, responsibilities of a teaching assistant may include teaching, grading papers, tutoring, research, and being available to the students. The teaching assistant is expected to participate in critiques and demonstrate leadership during discussions. Teaching assistants will receive a stipend.

The graduate center will announce available teaching and graduate assistantships. Assistantships are not required and do not carry units. For additional information and application procedures, please contact the graduate center. Under exceptional circumstances, second-semester students may be eligible for a teaching assistantship. All graduate students, including post-baccalaureate candidates, are eligible to enroll in the teaching practicum class offered for credit in the spring. please contact the graduate center for more information.

Notes

Notes



24-hour info	415 771 7020
academic affairs	415 749 4534
administration	415 351 3535
admissions	415 749 4500
admissions fax	415 749 4592
advising/undergraduate	415 749 4533
advising/graduate	415 641 1241 x1007
area manager	
(design and technology, film, new genres, photography):	415 749 4577
area manager (painting, printmaking, sculpture/ceramics):	415 749 4571
area manager	
(interdisciplinary studies):	415 749 4578
graduate center	415 641 1241 x1015
center for individual learning	415 771 7020 x4471
city studio	415 351 3538
city studio fax	415 749 1036
exhibitions and public programs	415 749 4550
financial aid	415 749 4520
counseling center	415 749 4587
registration and records	415 749 4535
registration and records fax	415 749 4579
security	415 624 5529
student accounts	415 749 4544
student affairs	415 749 4525

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